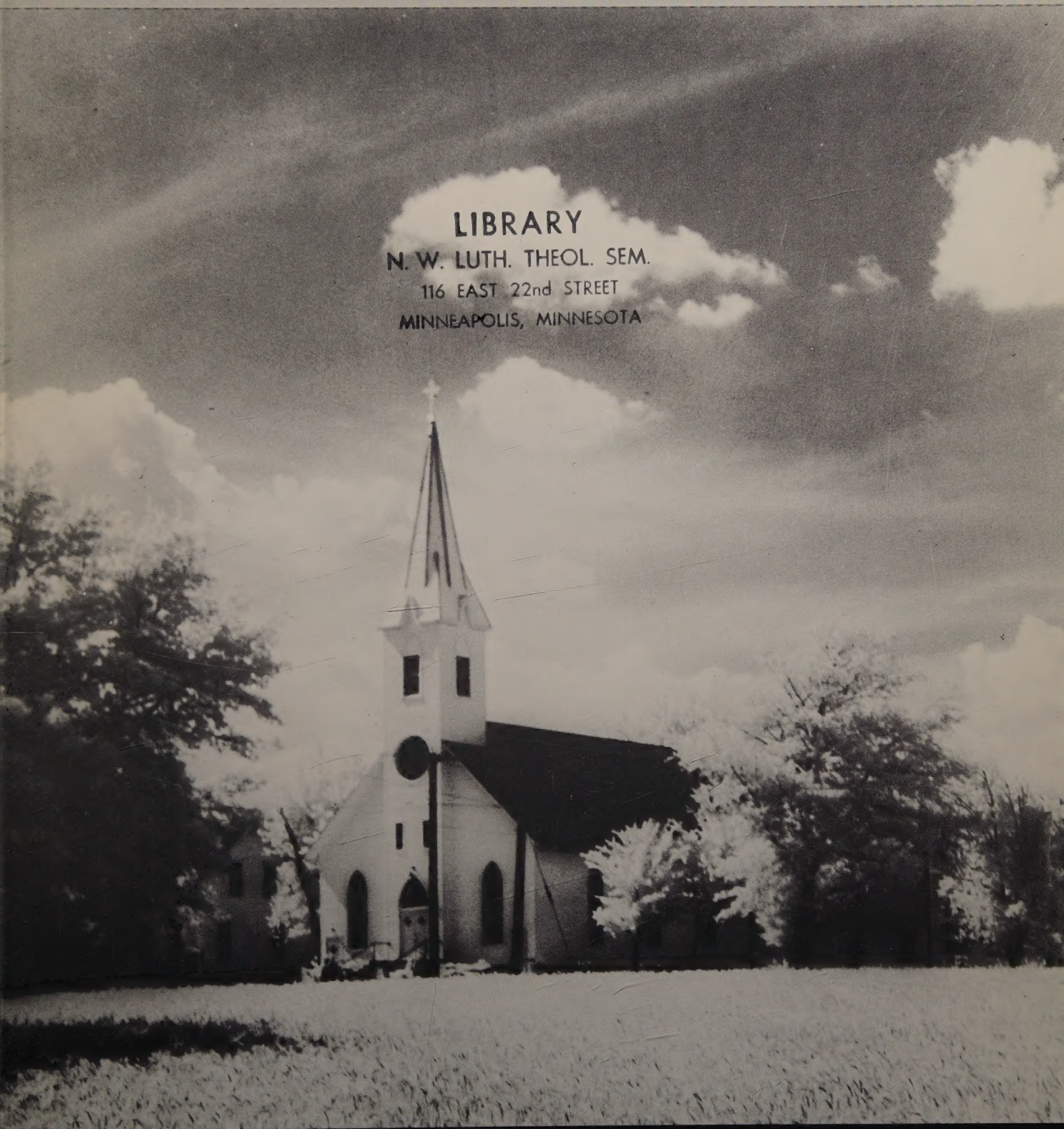


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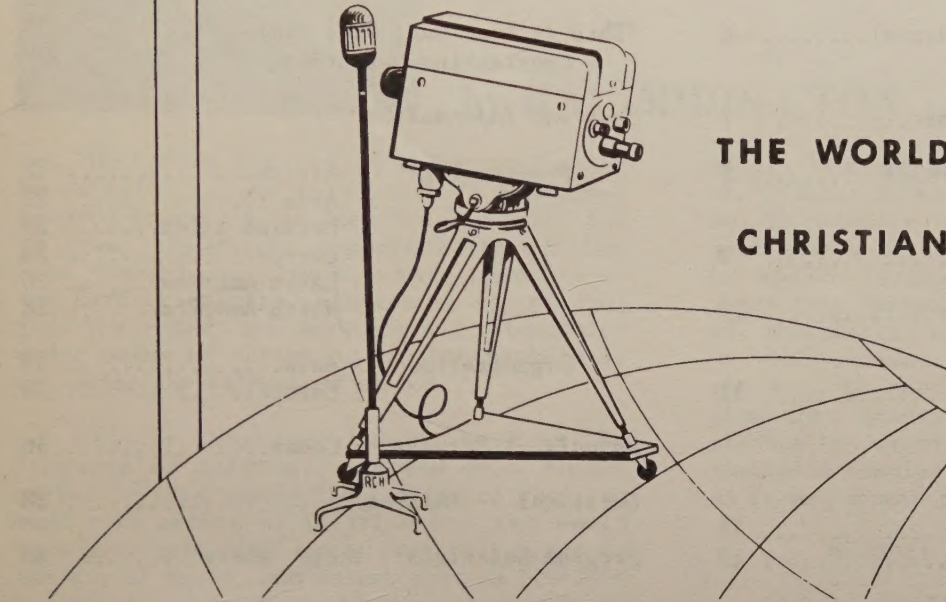
THE WORLD COMMITTEE FOR CHRISTIAN BROADCASTING

The **CHRISTIAN BROADCASTER**

A QUARTERLY PUBLICATION

OF

**THE WORLD COMMITTEE FOR
CHRISTIAN BROADCASTING**



EDITED BY:

The Rev. W. BURTON MARTIN

RAVEMCCO • DFM

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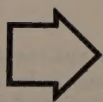
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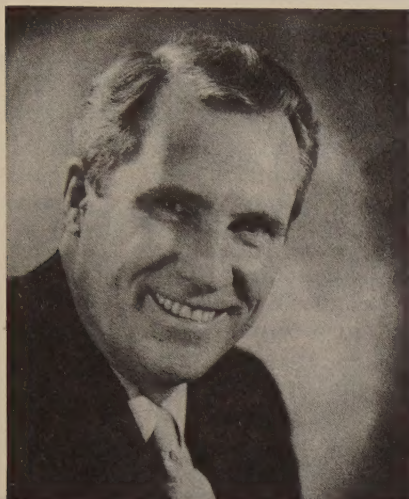
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Seeking Brave New Avenues

by RAY MIDDLETON

The prime concern of the sacred music broadcaster is not to stick with the time-grooved groups of the long-honored past, but to grasp the golden opportunities of this mass communication medium made possible by the barrier-cracking electronic miracles of just yesterday, and seek new and potentially wider means of nurturing the brotherhood of man under the Fatherhood of God.

If the language of music were as the language of science, it would be a simple matter to trim neatly the problem of requirement with method of fulfillment. One would know precisely what one wished to achieve by the use of music, and select just as precisely the music which would unquestionably do the job. However, just as does religion, music finds its roots and its acceptance in the *whole* man. Although there are, of course, scientific aspects to music (mostly mathematical -- as in the fascinating vibration relationships of the tempered scale), man's response to music is found in his emotions, his conditioning, his soul.

Achievement of Goals Complex

Therefore, although the goals of sacred music in broadcasting are simple -- namely, to encourage and help the listener to *do justly, love mercy and walk humbly with God* -- the problem of achieving these goals is complex. It is complex because of the enormous diversification of men's hearts. An excerpt from a Bach cantata may cause the heart and soul of one man to soar, while another listener might be left untouched -- even when it is flawlessly executed. Yet it could be possible for this second man to receive genuine spiritual uplift from the warm delivery of a gospel hymn, which might not only fail to interest the lover of Bach but might even irritate him.

Where, then, does this leave the broadcaster who wishes to reach the widest audi-

ence? It would seem that he would be left to the offices of his audience researchers. To me, it patently follows that the broadcaster must settle on the type of listener to whom he wishes to beam his message, determine where that listener is, choose his sacred music accordingly and let it go at that. This may seem somewhat confining to those casters who wish to reach *all* -- or at least more than this selective specific method would produce by way of an audience. But I submit that this conclusion is not as disheartening as it may appear to be at first glance.

Musical Preferences Vary

First of all, those people who are so limited in their appreciation of sacred music as to be displeased by any which is not precisely consistent with their own personal backgrounds and conditioning are not the prime concern of the broadcaster. Such people know where they may go to shop for the music especially meaningful to them -- and undoubtedly do go there -- whether it be the church service, the concert of a special musical organization, the record album or all three. They know the merchandise they prefer and where to find it. Anything they may by chance encounter on the wave lengths is serendipity.

Some years ago I recorded some albums for little children -- under the RCA Victor label. A comment made by one member of the Artists and Repertoire Division was that the music was too "modern" -- too dissonant for the ear of a child not yet musically inured. This comment seemed to have merit at first consideration. Second consideration revealed it suspect. Actual testing with the children proved it to be of no value. The child of five has had no time to develop musical prejudice. To such a child, a major third, a diminished second or, for that matter, a festered ninth are all as one -- *sound*.

In a way, I think this lesson may be applied to the profit of the broadcaster. The medium opened a new field by virtue of the addition of such prodigious numbers of people as were never theretofore reachable by one swat. Obviously, with the indispensable ingredient of sincerity, bold new fields may be opened, tastes broadened, concepts and horizons widened, if we barge ahead -- letting the prejudiced fall by the wayside if they will (and, of course, we hope they won't!). It is for us to barge ahead, seeking brave new avenues to the treasure which lies in the heart of man -- treasure which awaits release by the magical formula of music combined with expression of the universality of God and His works.

We Tried an Experiment

Two years ago I was privileged to be on the NBC radio network with *Thy Kingdom Come*. This program, as some of you may remember, was a half-hour on Saturday evenings devoted to the reading of Scripture and the singing of hymns. The hymns were arranged for brass, woodwind and choir, in settings variously described as "original," "progressive," "modern," "new." Mr. Harris Hubble, the man responsible for clothing these familiar friends in new dress, had my total approbation. He was talented, he was sincere and he did not lack courage. Our program was executed week after week in an atmosphere of high excitement and stimulation. This enthusiasm arose out of a conviction that we were doing something new and of value. The presence of a dedicated spiritual sincerity was never in question with me for one single second.

To be sure, our zeal conquered our wisdom now and then, and we stepped bravely to the plate only to strike out. But, this was caused by our youthful desire to "hit a homer" every time at bat. When we learned to be content with doubles and triples, our batting average remained very high indeed. The acceptance of this program by member stations on the network was unprecedented in this time-slot of post-TV radio. Expressions of great encouragement came from all over the country. On my concert travels all over the United States, my hand was frequently grasped with fervor by someone unmistakably overwhelmed with gratitude for this new and excitingly different treatment of some of their oldest and dearest friends in the field of sacred music.

But we had our brickbats as well. However, to my knowledge, every last one of the scallions that were tossed at *Thy Kingdom Come* seemed to be hurled from the hands of a special group. The greatest howls came from

professional musicians; slightly lesser ones from educators -- those responsible for passing on the traditional liturgical majesties of the great past of the Church.

We Wanted to Bag "Bigger Game"

One day, while chatting with the famous choir-school director of one of our most prominent theological seminaries in the East, I was somewhat taken aback to hear him say, "By the way, Ray, whatever happened to that brass band you used to appear with on Saturday nights?" Well, I know this gentleman to be sincere and dedicated to his great work (which I admire and deeply love) and I knew his remark to be a mild expression of distaste for our "unorthodoxy," which he could not resist. But I also knew that, if he were to have called the tune on our broadcasts, our audience would have been reduced to an esoteric orthodoxy -- which would have indeed pleased him but saddened us, who were bursting to bag "bigger game."

And so it goes. The way of the world seems to be "one man's meat, another's poison" -- "impossible to be all things to all men." But I believe that, if we were to rest on this position, we would culturally desiccate. Sacred music and its manifestations, no less than sociology or any of the applied sciences, must be organic, fluid, open to reappraisal and ventilation if it is to continue to grasp as firmly as in the past the heart of man, and to occupy as meaningful a place in his destiny and daily life.

Then We Tried Another Experiment!

To illustrate further my position in this matter, let me recount to you the fortunes of a pet project with which I allied myself some time ago. At the time, I was told by Mr. Gerald Marks, a well-known ASCAP composer, whose roster of popular songs is a long one indeed, of his intention to write some original songs about famous days celebrated in Protestant orthodoxy. He proposed to write about such days as *Christmas, Epiphany, Good Friday, Easter, Pentecost, Family Week* and others. Knowing that few Christians in an average crowd could present a satisfactory run-down on *Pentecost*, let us say, I deemed it a fine idea. The idea blossomed. Original songs which explain, describe and set forth the origin and background of the days came into being.

I repeat -- these songs are not of the day, but *about* the day. Moreover, they are *original* songs, not traditional hymns. They are so designated by the record company which recorded them -- *Candle Records, Inc.*, of 501

Madison Avenue, New York 22, N.Y. During the few months since they have been released, they have met with astonishing consumer acceptance; thousands have been sold. Nevertheless, *Candle Records* has in its files communications from a few choir directors (and even a clergyman) complaining that these songs were not hymns -- and where were such favorites as "Old Rugged Cross" and "Panis Angelicus"?

Our sadness at these rejections is not removable -- but it is eased by such letters as the one from the lady who goes to business in Brooklyn and says she plays some of the album every morning before she leaves for work, and again each evening upon her return. And by the mother who blesses us for bringing to her such a fine teaching aid for her children. And by the pastor who writes that he devoted a major part of a service to playing the 45-minute album.

And We Studied Other Religions

As a matter of consequence, feeling that our "Ten Protestant Holy Days" record album was an idea so natural and so widely needed that it seemed sure to be welcomed in every home where music and religion are loved, we considered doing the same sort of thing for the Catholics and the Jews. One day I ran across the following words by Mahatma Gandhi, and the die was cast:

The study of other religions besides our own will give a grasp of rockbottom unity of all religions and afford a glimpse also of the universal and absolute truth which lies beyond the 'dust of creeds and faith'. Let no one even for a moment entertain the fear that a reverent study of other religions is likely to weaken or shake one's faith in one's own.

Real Meanings Little Known

I suppose that, from time immemorial, men have gathered together to seek life's meaning, to celebrate its significance, to rejoice in its goodness and to commit their lives to its larger Purpose. Such celebrations have given us the precious heritage of the Holy Days. But, as I said before, few people any longer know the real meanings of these Holy Days, either of their own faith or of others.

And so the other two collections have been made, and *Candle Records* has released them. I hope the three collections will cause us to grow a bit in our understanding

RAY MIDDLETON -- whose impressive singing voice is matched by an equally impressive speaking voice and outstanding dramatic ability -- had his name up in lights during the thirties when he made his Broadway debut in "Roberta," at the invitation of the composer, Jerome Kern. He will be remembered for his starring roles as Washington Irving in "Knickerbocker Holiday," as Frank Butler in "Annie Get Your Gun," as Emile de Bec in "South Pacific." Hollywood has starred him in more than a score of motion pictures, and he has appeared on innumerable topnotch TV and radio shows.

Mr. Middleton now appears cross-country in his own production, "America in Song and Story." In this, he has prepared for platform audiences a superb blending of words and music, flavored with the spirit of America.

Chicago-born, Mr. Middleton put himself through school singing in Jewish temples and synagogues, in Protestant and Catholic churches. He studied at the Juillard School of Music in New York City after graduating from the University of Illinois. His musical talent brought him roles with the Detroit, Chicago and St. Louis Operas, as well as soloist with the Philadelphia Symphony.

and appreciation of the great heritages of one another. It would seem that to the intelligent man it is a truism that the only conceivable relationship between men in this world of today is one based on mutual respect. Force is as outmoded as rubbing two sticks to get fire. This recent excursion of mine into the field of religious music represents an effort to de-emphasize the differences between us -- to seek, rather, the similarities.

My experiences in religious broadcasting and allied fields have enriched my life. I like to think that they have, in some way, enriched the lives of others. And, although you may consider it a rich plum stuck onto an otherwise very dull pudding, I would like to end this dithyrambic discourse with this quote from Adlai Stevenson:

Science has forced humanity to a crossroads from which there is no turning back, no escape -- and just one road that leads upward. The choice is either extinction or the human brotherhood that has been the vision of visionaries since the beginning of time.

Church Music: WHAT OF ITS FUTURE?

(As Translated from the German)

by GERHARD SCHWARZ, Minister of Music

Today -- certainly in Germany and doubtless elsewhere in Europe -- when a person speaks of *church music*, he is understood to be referring to the works of Johann Sebastian Bach or, even more, to the newly discovered and highly exemplary Heinrich Schuetz. When one is actually referring to the music of today, he must explicitly say so.

That what is called the "old music" today passes, in the main, as *church music* is due to the musical revival movement and the development of the modern song. Suddenly, new musical values were set. Works of the earlier days were virtually discarded as worn-out and unmoving.

"Pre-Bach" Is Discovered

Came the discovery of pre-Bach compositions -- exciting and "alive" and seeming to introduce a new music potential. To introduce a new potential especially to the church musician, who had been puzzled by the later music of Beethoven and carried away by the organ compositions of Reger. With the introduction of "pre-Bach" he was ready to throw away the music he had been using and experiment enthusiastically with the one-voice church song of the Reformation and the folk song of the 16th century.

Already, however, another change is making itself known. Up to 1950 contemporary music was gradually detaching itself from the music of the 18th century.

The so-called "tonal" music (as opposed to the "atonal") was, by the beginning of the 19th century, losing its earlier appeal. Consisting of the bringing together of certain combinations in harmony, this type of music had (since 1600) made possible extraordinarily beautiful music -- so long as the harmonic authority was recognized. The whole Viennese school was able to draw from the *tonika-dominate* a previously undivined richness of form and an amazing vitality. It follows that the popularity of the *cadence* was waning. A way out of the apparent collapse of the old harmonic approach had to be found quickly.

The New Concept Is Accepted

While church music, as such, continued to remain loyal to the "old," here and there musicians with a certain detachment were beginning to "find the way out." For example -- Debussy. Debussy moved quietly and gradually into the new school. And the Austrian Schoenberg -- from Opus 7 to about 20 every one of Schoenberg's works indicates a step by step moving from the old tonal music to the newer dissonance. With amazing swiftness this twelve-tone concept was being accepted, recognized as a revolutionary development capable of influencing the entire musical world.

Faced with this "new" pattern, the church musician finds himself in a predicament. First, he must free himself from the past and acknowledge present trends in the realm of secular music. He must be alert to the differences between the secular music of today and the sacred.

What Is the Status of Church Music?

Now, is there any evidence of progress from the old to the new where church music is concerned? Or is the music of the church still only "old" music? I believe it is obvious that many of today's sacred music composers are attempting to bridge the gap -- to get away from the wholly "romantic."

Let us consider the Negro spirituals and the jazz of America, together with the popularity of gospel-singing. These are expressions of genuine and sincere emotional spontaneity. Their history is long and dramatic. By and large, they are based on the art of improvisation. It is jazz which takes for granted improvising by the soloist. At the same time, where group performance is concerned, the art is almost lost. Each instrumentalist seems, rather, to read the "cadences" as written.

Nevertheless, isn't there -- within the realm of church music -- a place for the improvisation technique? Improvising by the

entire congregation? Were this so, we would then have music which would not only be appropriate but would also be, in all truth, "a singing and playing for the Lord." Is the thought really so absurd -- a worship service in which there is congregational improvising? (Naturally, we pre-suppose that any such improvising would "follow the rules of the game" intelligently.)

Take the Psalms, for instance. If they are to be discovered anew, they must be supplemented by music. An example is the psalmody of Schuetz. However, they can be still more impressive when sung by a group of improvisers -- provided that group is familiar with the craftsmanship of music, the rules of harmony and melody.

Experimentation Brings "Discovery"

Next in order we must consider what particular musical style is appropriate for this type of performance. The "classical" (and here I refer to the tonal pattern)? The single-voice Gregorian chant? A modern twelve-tone approach? On the basis that improvising is effective only when it is not a copy or a stencil, so to speak, it would seem that every type of music has possibilities. Since originality and freshness are prime requisites, why not try combining types? In so doing, we may come upon the *unknown*. Take a set melody, try improvising -- and discover combinations not before discovered.

Of course, in this intriguing matter of improvising we must be familiar with the extent of each player's ability, bringing in

only those departures from the written notes which we know can be properly handled. The originality and freshness come not from the notes but, rather, from the degree of inspiration of the player. This type of improvising is certain to reveal -- at least to player and vocalist -- new and deeper meanings, whatever the selection may be.

There Is a Need for Progress

Is there, perhaps, special significance here -- that Truth is revealed in full clarity only to those who venture into the unknown in search of it? Admitting the frequently dismaying lack of community spirit in many of our churches today, we cannot say we have reached the point where such improvising as described above can be handled by congregational interpretation of the Psalms. Yet, as long as the hymn -- the old and traditional "church song" -- is the only means of expression for a congregation, we cannot expect to see much progress in the field of sacred music. Perhaps greater use of antiphonal singing, in which the congregation participates, is where we should begin. Such would bring a new element into a service, as well as an increased feeling of a *sharing* in the sanctuary ritual. At the time of the Reformation it was through the church song that the congregation received inspiration.

I truly believe that, today, through a planned and intelligent use of modern musical techniques, we can bring new life to our worship services and a greater realization of the inexhaustible truths of both the Old and the New Testament.

TRANSATLANTIC HOOKUP IN OCTOBER

A broadcast symphony concert to celebrate United Nations Day, October 24, will inaugurate this year the first use of an international, transatlantic radio hookup presenting (as a single integrated performance) a three-part symphonic concert originating from three different cities.

The opener will be the Boston Symphony Orchestra, conducted by Charles Munch, in the General Assembly Hall of the United Nations in New York City. Secretary-General Dag Hammarskjöld will deliver a UN Day message to the world.

The international radio hookup will then switch to the United Nations Educational, Scientific and Cultural Organization in Paris to pick up from the Salle Pleyel a performance of Bach's *Double Violin Concerto* by David Oistrakh and Yehudi Menuhin, with the Chamber Orchestra of the

Radiodiffusion Française conducted by Pierre Capdevielle.

The distinguished Indian musician, Ravi Shankar, will also be heard in this part of the program, which will be a highlight of the *Semaines Musicales de Paris*, a five-week festival organized by the International Music Council under the auspices of the President of the French Republic and UNESCO.

Finally, the broadcast will switch over to Geneva for the work which forms the traditional climax of the celebration of United Nations Day -- the final movement of Beethoven's *Ninth Symphony* performed by the *Orchestre de la Suisse Romande* under its eminent conductor, Ernest Ansermet.

UNESCO

Let Us Consider THE BACH CHORALES

by WILLIAM SCHEIDE

A radio program of sacred music, as I see it, would have a musical theme and would consist of readings from the Bible and classic Christian prayers alternating with music by a small choir and organ. The spoken and musical elements would be mingled with the greatest freedom. The purpose would be to achieve a devotional service unique to radio -- that is, possible only through radio, stressing the intimacy and privacy of the individual worshipper, wherever he might be.

For such a setting the music should have the following characteristics: (1) it should be as deeply and unmistakably devotional as possible; (2) it should be simple -- a musical counterpart of the simplicity of the King James Version; (3) it should have a certain antique flavor but must not sound esoteric or unnatural to ordinary ears; (4) the nature of the program makes it desirable that the music be clearly Protestant in character; (5) it would be better if the music had not had too much previous association in the listener's mind. This would strengthen the uniqueness of the program instead of pointing away from it to more generalized forms of worship.

In other words, it would be better if the listener's thoughts were all concentrated upon the religious experience the program is trying to impart, rather than suddenly realizing that "it sounds just like church." Naturally, the program will sound somewhat like church but it should also be, to an important extent, *sui generis*.

Which Brings Us to Bach!

All these considerations point in the direction of Bach's chorales. In their being chorales, that is, medieval or Lutheran hymn tunes, they satisfy the last three qualifications especially. Even the tunes of medieval origin were thoroughly *Lutheranized* by Bach's time. And in coming from Bach -- being harmonized by him -- they satisfy ideally the first two conditions and, in addition, acquire the dignity that belongs to very great art. A radio program composed of Bible passages and Bach chorales would show an artistic (as well as a purely religious) standard of taste that would be beyond all cavil.

Bach treated the chorales of his church with the widest possible variety. The lines of demarcation are so gradual that it is almost impossible to classify them with any exactitude. However, in general, two types can be distinguished. There are first about a hundred so-called "extended" chorales -- where the melody is sung in long notes and the other parts, both vocal and instrumental, engage in continuous interplay around it. These are the most monumental and impressive of Bach's chorale creations.

But they, in general, would not answer the present conditions because the purely artistic element is so excessively rich. As a matter of fact, the profusion of diverse musical styles in these works has perennially baffled Bach's most learned critics. There are, at most, only a few numbers of this kind that might occasionally be used.

And the "Simple" Chorale Setting

The other type of chorale setting is a very "simple" chorale, where all voice parts progress in notes of the same value and where all parts would be singing the same words at the same time, as in any hymn or part song. There are nearly four hundred settings of this type and they can provide an unending source of uniquely devotional music.

Bach seems to have had a way of revising his chorale settings, sometimes changing only a bar or two in one voice part. At other times he repeated them unchanged. Accordingly, no two editors take the same view of what is a duplicate and what is not. Thus, while it remains theoretically possible to determine the exact number of these simple chorales according to any given standard, it remains in practice a very complicated process involving the comparison of an indefinite number of almost identical settings.

Having given the matter considerable study, I have come to the conclusion that it would not justify the effort. But it can be stated that there are something around 350 settings having no independent instrumental accompaniment. These settings employ about 200 chorale melodies. This does not mean

that they should be sung a cappella. Bach always had at least one string orchestra doubling the voice parts, and I believe that an organ at any rate should be available. In general, these chorales average in length that of the ordinary hymn stanza. However, there are a number which are substantially longer -- while some are so brief as to constitute a mere response. Many have the novelty for American worshippers of being in 3/4 rhythm. Such, for example, is the case with the Bach settings of "Old Hundred."

Various Chorale Types

While the above reservoir would provide the mainspring for the contemplated program, there are 39 additional simple chorales with added instrumental parts which should also prove most useful. These are of five general types. There are some thirteen settings, with the sundry instruments merely adding octaves or an extra inner part, usually for the convenience of the second horn player. All can be easily adapted to an organ and, since many (as shown by the horn parts) are of a festal character, they would be useful. Next, there are seven possessing one extra part above the soprano voice. Two settings have fully separate string orchestra parts, making them real seven-part harmonizations.

Possibly the most impressive chorales are the thirteen for two or three extra trumpets, or horn playing, in more or less continuous fanfare. Some of these, I am sure, would prove extraordinarily effective. Finally, there are a few settings with instrumental interludes between the lines of the chorale.

What Instruments Are Acceptable?

The nature of the instrumental participation in the programs may be largely a matter of discretion. A string ensemble would be really necessary only for the two seven-part harmonizations. My own feeling would be that, because of the intonation problem of horns, an organ would be more effective in the selections calling for them. Possibly this should also apply to the trumpets. A clear, clean tone is the one thing needful. That, to my way of thinking, is more important than having the literally correct instruments. It may also be cheaper.

Possibly it might be desirable to have the broadcasts follow the course of the church year. However, for sectarian reasons it would perhaps be better to keep this feature implicit, with little if any express reference. The main thing for each broadcast is the convincing unfolding of a coherent religious experience. The Bach chorales are classic miniatures of the religious life. I believe that by mixing them with scripture readings -- from the *Psalms*, *Prophets*, *Gospels* and *Epistles* -- a most moving series of broadcasts might be arranged.

NOTE: Dr. Scheide is director of the *Bach Aria Group* that appears annually in New York City. (Programs for 1958-1959, in Town Hall: Wednesday, December 3, 1958; Wednesday, January 7, 1959; Wednesday, February 11, 1959.) He is also vice-chairman of the trustees of Westminster Choir College and on the Boards of the Princeton Theological Seminary and the City Center of Music and of Drama.

"O Sacred Head, Now Wounded"

The so-called "Passion Chorale" -- used by
J. S. Bach as the principal chorale in the
St. Matthew Passion

*O Sacred Head, now wounded,
With grief and shame weighed down,
Now scornfully surrounded
With thorns, thy only crown;
O Sacred Head, what glory,
What bliss till now was thine!
Yet, tho' despised and gory,
I joy to call thee mine.*

*How art thou pale with anguish,
With sore abuse and scorn!
How does that visage languish,
Which once was bright as morn.
Thy grief and thy compassion
Were all for sinners' gain;
Mine, mine was the transgression,
But thine the deadly pain.*

*What language shall I borrow
To praise thee, heavenly friend?
For this, thy dying sorrow,
Thy pity without end?
Lord, make me thine forever,
Nor let me faithless prove;
Oh! Let me never, never,
Abuse such dying love.*

*Forbid that I should leave thee;
O Jesus, leave not me;
By faith I would receive thee;
Thy blood can make me free;
When strength and comfort languish,
And I must hence depart,
Release me then from anguish,
By thine own wounded heart.*

What We Think in Guatemala!

by ALBERT T. PLATT

What can we, as gospel radio stations, present in the field of music? What kind of music conforms to our norms -- not only in the programming, but also in moral and spiritual values?

First, we need to recognize that not all the objectives of the various stations are the same. Local situations differ. Music which would be quite appropriate for one country might not be acceptable in a second. The selection of music for gospel radio is clearly coupled to the local situation. While it is difficult to give specific rules, there are some general standards to guide.

I believe the basis for the selection of music must be the Word of God. All we do and say should be guided by this authority administered by the Holy Spirit. Now, how can this help us in the selection of music?

According to the Bible it seems that music of itself is *amoral*. It is in application or connotation that it assumes the position of *moral* or *immoral*. It is for this reason that the selection of music falls into that vast area of activity between the "Thou shalt" and "Thou shalt not."

Music Fills a Need

In our programs at TGNA we want music in our schedule because we believe that it fills a real need, that it does not just "fill time." Nor do we feel that we are reaching any *certain* audience because we use music. Without reference to types of music, we feel *music in general* is attractive.

Next, we are influenced in the selection of the music by rhythm. Hardly paying attention to the title of the piece, we examine this. We have noted that, although the title might have a dubious connotation, the interpretation -- say of Mantovani -- is very acceptable. In past years particular music might have been called "popular." Nevertheless, at the present, and with the given interpretation, there is nothing to criticize about the rhythm. We use this type for "Dinner Music." We try to avoid any extremes of rhythm generally called "popular." We avoid all types of "jazz" and the rhythmic Latin American music. (We do use guitar music, folk lore, etc., but it is carefully selected to avoid extremes of rhythm.)

There also exists a danger at the other extreme. What about the heavy, classical music? We feel in TGNA that there is a place for a legitimate quantity of Bach and Handel, even in a country where sixty per cent of the people are of Indian origin. We don't believe, however, that the basis of our being accepted in Guatemala is only because we have *good* music (if by "good music" we mean *classical* music). There was a time during which the cultural stations presented such music for the greater part of their schedules. I still believe that a disproportionate amount of our nine hundred long play records are this type of music.

Here, the actual local situation requires special consideration. For example, TGNA is one of thirty-two stations on the broadcast band, not including the short-wave facilities. Of these, TGNA is one of three that are completely *cultural*.

Classical Music Is Appreciated

On the other hand, we need to recognize that in Guatemala there is a real appreciation for classical music. I don't know to what educational facility this is due, but even in places far from the centers of culture there is a notable liking for good music. This is another evidence that we should not program so much for "social classes" as for individuals. And we should bear in mind *quality*. In every social class there are those who appreciate quality.

Speaking about music of other languages, how should we select non-Spanish music? We use it once in a while during the day and select it like this -- we think of the melody and the presentation of the accompaniment. If the meaning of the music is dependent on the words, we don't present it. We think in terms of all the listening audience rather than those few who might understand French, German or English. Even though we are not talking about gospel music, as an illustration, we present what we call *Ofertorio Musical*. The fifteen minutes after the program of *English by Radio*, we present the most popular hymns in English, with a brief commentary in Spanish, which is of a devotional nature. We feel that if the other stations can successfully put on "disc jockey" programs with popular numbers in English, we can do something with English hymns....

Local Music Deserves Consideration

In many sectors of the hemisphere there is distinct preference for local music. This must be taken into consideration. Our particular problem at TGNA is: *Shall we or shall we not use marimba music?* The marimba is the national instrument of Guatemala. But for many years the official position of the Evangelical Church has been that the instrument had no part in the life of a Christian because of its relation to the dance and the bar. In spite of this *official* attitude, the same people enjoy marimba music. For this practical reason, TGNA presents a limited amount of selected marimba music. We have recorded the orchestra of the National Police, the best in the country, who play what might be called "classical" marimba music.

In summary, moral and spiritual values of our music are to be determined on the norms of the Bible. One also has to take into account the local situation, considering the evangelical population as well as the audience in general.

*Panamerican Christian Network
Conference Report*

The Christian Broadcaster

GOD'S SINGING MESSENGERS

by RICHARD GEHMAN

.... The Gospel as sung today is a new kind of Negro music. Its chief practitioners -- Mahalia Jackson (acknowledged the queen of the *gospelers*), the Ward Singers, the Statesman Quartet, the Drinkard Family, the Back Home Choir and others -- are attracting huge audiences wherever they go. Clara Ward and her group began a tour in mid-August that wound up in a sell-out performance in New York's Carnegie Hall.

There are four good reasons for the current popularity of gospel music:

(1) The religious revival which has been in force since the end of World War II, and which has been bolstered and re-emphasized in recent years by the deep religious convictions of President Eisenhower.

(2) The trouble in the South, which has brought about a heightened interest in the Negroes and their cultural activities.

(3) The many appearances on radio and television of Mahalia Jackson and other singers (there are five daily gospel radio programs in the New York area alone).

(4) The simple fact that gospel music is extremely stirring, soulful, melodic, colorful, not untouched by humor -- and altogether wonderful.

"Making a Profit" Not Paramount

Gospel singers are like the roving minstrels of the Middle Ages -- they travel constantly, playing for what they can get. A gospel group will play for \$2,000 one night in a huge auditorium like the Baltimore Coliseum, for instance, and be satisfied to take home \$83 the next night from a small church in the backwoods of Virginia or Tennessee.

They travel mainly in private cars -- and they sing as they ride. Most singers are morose and moody on hops between engagements; they worry about their throats, their appearances, whether or not their accommodations will be satisfactory. The gospel singers keep their spirits up by singing to each other -- and they develop a kind of intuitive group feeling that enables them, in public appearances, to appear to be working telepathically.

Gospel singers are deeply religious. They believe what they sing -- and they live as they believe. A couple of years ago, Joyce Bryant, a nightclub singer, caused a minor sensation by declaring that she was giving up her nightclub career because her religious beliefs would no longer

permit her to sing anything but religious music. "I didn't know what really living could be until I started singing gospel," she says.

Mahalia Jackson Spurns Nightclubs

Mahalia Jackson, a huge woman with an astonishing range that goes from a falsetto to a near-bass, will not sing in a nightclub. "It's not the place for my kind of singing," she says. The Statesmen Quartet recently refused a huge sum in Las Vegas because, as their leader (the Rev. Hovie Lister) explains, "The seriousness of our work wouldn't let us accept."

The spirit is not only sincere -- it is infectious. Not even the most reserved member of a gospel-concert audience can help being caught up by their own emotions....

Even on the silent printed page, Clara Ward's "Redeemed" sweeps up a reader so that he begins to hear music and feel the beat in his head. It goes in part:

*Redeemed, redeemed, redeemed, redeemed,
I've been washed in the blood of the Lamb.
Redeemed, redeemed, redeemed, redeemed,
I've been washed in the blood of the Lamb.
When Jesus was eating at the last Passover,
Judas was resting on His shoulder,
He spoke these words and they were right,
One of you are going to betray me tonight,
They began to inquire within saying,
Which of us will do this awful thing?
Mark cried out saying -- Lord, is it I?
James cried out saying -- Lord, is it I?
Simon cried out saying -- Lord, is it I?
John cried out saying -- Lord, is it I?
Judas being that deceitful man,
It was he who betrayed that innocent Lamb,
Thirty pieces of silver -- it was done,
Out in the woods himself he hung,
Redeemed, redeemed, redeemed, redeemed,
I've been washed in the blood of the Lamb....*

It Is the Message that Counts

Sophisticates may criticize this simple poem's scansion and childish language. The gospel singers do not care. They are only interested in getting across their message, and they do that with rare power and effectiveness. And their efforts are being recognized even in circles that ordinarily regard religious feeling with disdain.

The original form of present-day gospel singing was the body of hymns chanted by slaves in the canebrakes and cotton fields of Southern plantations. That music was one of the well-springs of

jazz. The traditional blues came out of those hymns....

The first spiritual singers to attract attention were the Fisk Jubilee Singers, from Fisk, a school in Nashville, Tennessee, and the Tuskegee Singers, from Tuskegee Institute in Alabama. Singers from these two schools began touring the country at the turn of the century, offering the spirituals and hymns of their race. The music -- always concerned with heartaches, trouble, life after death -- wasn't very cheerful.

Religion and Jazz

Then came national acceptance of jazz during the late 1920's and the early 1930's. The great Negro jazz men and women brought a new dimension to the music of their race. Then jazz, which had come out of the religious music, went back into it. Gospel singing began to change. There was a new exhilaration now -- hopefulness and the joy of worshipping.

One of the people most affected by this new mood and attitude was Mahalia Jackson, who was born in New Orleans in 1911. Her father worked as a longshoreman and barber during the week and preached on Sundays.

As a girl, Mahalia was permitted to hear only sacred music. Nevertheless, she managed to listen to some of the records of Bessie Smith, Ida Cox and other great blues singers. Without realizing it, she gradually picked up some of their vocal techniques.

Mahalia loved to sing. On Sundays she sang in her father's choir, and joined with various neighborhood groups that visited other churches. Little by little she developed a unique style; she put not only religious feeling into her voice, but also a proud awareness of the best elements of her race's music. In her spare time she traveled with a choir that worked for silver offerings in various churches.

In his "spirituals" the American Negro has contributed immeasurably to the religious music of the United States. The music breathes of the deep faith of man in the abiding love and concern of God for his creatures. The DEPAUR CHORUS is one of the many musical groups which have brought the sincerity and moving beauty of the "spiritual" to American listeners.

In 1934, a scout for *Decca Records* heard her and signed her. In 1945, her record of "Move On Up a Little Higher" became the first big gospel hit. It sold over a million copies.

In the gospel world, it is generally conceded that Mahalia was the first to "break through" -- that is, to demonstrate that *gospel* had a universal appeal. She has appeared in concert halls in Denmark, France and in the Holy Land. Now recording for *Columbia Records*, she is one of their best-selling artists.

Clara Ward Praises "Gospel"

Clara Ward is the second most important figure in *gospel*. Born in Philadelphia 35 years ago, she was taught to sing by her mother, a church choir leader, who still sings with the famous Ward Singers.

Clara's early education was sketchy, as Mahalia Jackson's was, but she was firmly grounded in music. Her first engagement, in a church, brought her \$5. Since then she has earned over \$5,000 for a single evening's work. One of her records, "Surely God Is Able," hit the million mark in sales.

Neither Clara nor Mahalia is surprised by the gospel boom. "It was bound to come," they say. Clara adds, "People got so much on their minds, they just naturally turn to Jesus for help and comfort. And we sing the songs about Jesus and the Bible -- some of them we made up, some are adapted from the old songs. So, isn't it natural for troubled people to turn to us?"

Apparently it is. The Rev. Hovie Lister of The Statesmen has hundreds of letters from people who have found new faith and inspiration from gospel singing. They indicate conclusively that it can be a tremendous force in bringing all races together under God.

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ILLUSTRATIVE SCRIPT

"Look Up and Live"

Participants:

MAHALIA JACKSON, Gospel singer
LAWRENCE MC MASTER, JR., Pastor
MERV GRIFFIN, Host

LOOK UP AND LIVE -- a Broadcasting and Film Commission (NCCUSA) series for young people -- is aired every Sunday morning, at 10:45, over the CBS television network. It is illustrative of an approach to teen-age viewers which gives them both entertainment and "something to think about." It is under full copyright and cannot be reproduced.

MAHALIA: SINGING

*Every day, everywhere,
On the busy thoroughfare,
Folks may watch me,
Folks may stop me,
But I don't care.
I can't go to church and
Shout all day Sunday,
Go out and get drunk
And raise sin all day Monday,
I got to live the life
I sing about -- in my way.*

MERV: This is Mahalia Jackson, one of the foremost gospel singers in the world today. Her voice is familiar to millions of people. The songs she sings and the way in which she sings them are a part of the music which is uniquely American, and she has the distinction of being one of the greatest present-day interpreters of this music. Our guest today is the Reverend Lawrence McMaster, minister of the First Presbyterian Church of Oxford, Pennsylvania.* We are going to discuss with Mahalia those gospel songs which have been so powerful an expression of our heritage.

ANNOUNCER: (ON HAND CUE) CBS Television presents another program in the religious series, *Look Up and Live...* with your host Merv Griffin.

MUSIC UP TO END OF SONG

MERV: Mahalia, I don't suppose anyone could ever think of gospel singing without thinking of Mahalia Jackson.

MAHALIA: Thank you, Merv.

McMASTER: It seems to bring you great joy to sing, Mahalia.

MAHALIA: It surely does, Reverend McMaster. But it isn't just the notes of the music. It's what the music means. When you're happy about God, you're happy about the music that sings about God. And that's what's joyful!

MAHALIA SINGS: "THERE'S A GREAT CHANGE IN ME"

* Now Executive Director, Department of Radio and Television, United Presbyterian Church in U.S.A.

McMASTER: Mahalia, it's been said that music is religious if it produces a religious experience. That song is surely filled with the joy of knowing what God can do.

MAHALIA: Well, Reverend, I know what God means to me. You know I first heard that song when I was a little girl in New Orleans. We used to go to the little church. That's where I heard it.

MERV: What was it like, that church? Do you remember?

MAHALIA: Oh, it was small. Very spiritual. The people, highly emotional. You know? Type of people who would get up -- and everybody would sing -- and testify. Whoever came in, they got that warm feeling. Like they were welcome. It was the Mount Moriah Baptist Church. Set on the ground. Didn't have a basement. Gray-painted -- a piano. Lot of young people in the choir.

McMASTER: How old were you then?

MAHALIA: Six, seven years old, I guess.

McMASTER: And did you know, that young, what the music really meant?

MAHALIA: Well, Reverend, it's hard to say. But even today, when I go to church, it gives me peace -- and hope. I feel like if it doesn't happen today it's going to happen tomorrow. It gives me the feeling that everything's going to be all right.

MERV: But, Mahalia, when you sing the song now -- like you just did -- it's a personal experience. It moves you -- touches -- you. It can't be the same way you felt as a child of six or seven.

MAHALIA: (LAUGHING) Well, now you know, I've lived a few years since then. I learned some things. When I was a little girl, I felt emotion. Some people are more highly emotional than others. But that isn't religion. There's no substitute for real religion. It's there. It doesn't really happen until it happens to you. And when it happens, it happens inside you. And then, everything is different -- and you've got to tell it.

MAHALIA SINGS: "I'VE GOT TO TELL IT"

MERV: Mahalia, there was something in the way you sang those words -- "Once I was in trouble, darkness I couldn't even see through" -- something that started me thinking. Have you ever known a great personal trouble -- a darkness you couldn't see through?

MAHALIA: (QUIETLY) I guess everybody has a trouble sometime. I had. You know, Reverend McMaster, lots of band leaders are after me. They say, "Mahalia, come and sing in theatres with me." When they see me refuse, they don't know why. They don't know about a tragedy in my life. It was a heavy burden. It was like I was being squeezed. My breath being squeezed out of me. I had to pray, real hard. I prayed to God to help me lift the burden. I just had to pray! I felt I had to make a promise! So -- I promised to not go into the theatre.



McMASTER: Why did you make that promise, Mahalia?

MAHALIA: I didn't have anything against theatres. I love the theatre. The people in the theatre, they're good people, good. They do religion, because I think religion is your duty to your fellow man. Man can't love God whom he's never seen and hate his neighbor he sees every day. How can an individual say they love God and then hate their neighbor? That's what God is -- love.

McMASTER: But if you felt that way, why did you make that promise?

MAHALIA: I just wanted to show, inasmuch as He's good to me, I appreciated it.

McMASTER: Mahalia, did you think you could make a bargain with God?

MAHALIA: I couldn't make a bargain with God. Who was I to keep a contract with God? But the real thing is, I saw God's Grace, and it gave me strength to do what I felt I ought to do.

McMASTER: If it happened today, Mahalia -- a great trouble -- would you make such a promise now?

MAHALIA: I didn't have the experience or the strength then. I was only eighteen. Now I could go anywhere. Now I know when you pray, you don't have to say, "You do this for me, I do that for you." I know you just have to ask His mercy. And God takes you as you are.

McMASTER: That's beautifully expressed, Mahalia. I think a lot of us could well afford to remember this.

MERV: Mahalia, is there a gospel song that brings out this particular point?

MAHALIA: Indeed there is, Merv.

MAHALIA SINGS: "JUST AS I AM"

MERV: Larry, I think we've come to see that religion is a personal thing, that it reaches its greatest glory and joy when the individual, in his own experience, in his own terms, discovers God for himself. (HESITATES) But wait a minute! Are we saying that you can't learn about God in church or Sunday School?

McMASTER: No, we're not saying that at all! Perhaps most people achieve the religious experience in church. And children certainly can learn to love God in Sunday School. But sometimes it can happen in a personal way, in a self-achieved discovery. And when it does, religion becomes a very real thing to the individual. God is real and His love and mercy, real. And we reflect that in our actions.

MERV: You mean Mahalia's promise not to sing in theatres?

McMASTER: No, more than that, I mean Mahalia's saying, "You can't love God -- really love him -- and hate your fellow man." It seems to me, that's what the Sermon on the Mount is about. And perhaps, these days, it's good to be reminded of it.

MAHALIA SINGS: "IF WE EVER NEEDED THE LORD"

MAHALIA SINGS: "IT'S ME, O LORD"

McMASTER: (TO CAMERA) I have been remembering during the last few minutes, the Psalmist who asked:

What shall I render, unto the Lord for all his benefits to me?

And then answered, saying:

Thou hast loosed my bonds. I will offer to Thee the sacrifice of Thanksgiving, and will call upon the name of the Lord. I will pay my vows unto the Lord now in the presence of all his people, in the courts of the Lord's house, in the midst of thee.

MAHALIA SINGS: "I'VE GOT TO LIVE THE LIFE I SING ABOUT"

A MAN OF FAITH

"He Learned in Suffering What He Taught in Song"

A brief sketch of PAUL GERHARDT, Lutheran pastor and hymn writer, broadcast in West Germany on the occasion of the 350th anniversary of his birth.

(As Translated from the German)

VOICE 1: Dark and menacing were the clouds over the German countries when the new century began -- the 17th century. Hostile were the Reformation and the counter Reformation -- strange the Lutherans, the Calvinists, Zwingler. Grim were the first signs of coming warfare -- warfare that was to last all of thirty years. It was an apocalyptic age, a harsh and disturbing age.

VOICE 2: In the midst of this unrest -- and in the early days of the Lutheran Reformation -- there was born, in the little village of Graefenhainichen (which counted only a thousand persons), a boy -- Paul Gerhardt -- born in the shadow of Luther's Wittenberg. Later, a contemporary was to say:

VOICE 3: Through the years Paul Gerhardt and Johann Eberling have brought joy to many a worshipper through their sacred songs. Court chapels and churches that countenance only the singing of the hymns of Luther would do well to consider the depth of feeling and the beauty of Gerhardt at his best.

VOICE 2: It was no spectacular event, the birth of young Gerhardt in the quaint little village. The baptismal register bears the following: *Paul Gerhardt -- Anno 1607, March 12, on the day of Gregorii, four o'clock in the morning.*

Gerhardt's father, it is true, was of peasant stock -- not poor, not rich -- but he owned a house, a brewery, a barn and a stable. He was town mayor and foreman of the local jury. From his mother's side came the "ministerial" blood that ran through the veins of the young Gerhardt. Great-grandfather and grandfather had been churchmen in the town of Eilenberg.

VOICE 3: Came the time that an Elector, a Master Moritz of Sachsen, established three schools -- one in Meissen, one in Pforta, one in Grimma. Purpose was to train young people in the Glory of God, in obedience, in languages, art and the

Scriptures -- that there might be "no lack of servants for the work of the Lord."

VOICE 2: It was in the school at Grimma that fifteen-year-old Gerhardt enrolled and where he studied in some detail the teachings of Martin Luther. The daily schedule was strict and demanding -- beginning at five in the morning and concluding with evening prayers at eight. Gerhardt was not a brilliant pupil (in Latin he barely managed to pass, and his Latin verses were marked "fair only"); but his cards did indicate "capability, application and obedience."

VOICE 1: In the time of Gerhardt the University of Wittenberg (*cathedra Lutheri*) was the heart and soul of Lutheranism. Here was the place of exciting and scholarly decisions. Here was the bulwark of Protestant Evangelism.

VOICE 2: So it was to Wittenberg that Gerhardt took himself in 1628 -- as a student of theology. He became the pupil of one Gregor Nieman -- and for fourteen long years the world virtually lost trace of him. He was a serious student -- of that we may be sure. But -- did he ever serve as an assistant pastor? Did he write any of his hymns (the first one was not made public until sometime in 1641)? Only inkling of Gerhardt's life in Wittenberg is the assumption that he moved into the home of a Deacon Fleischhauer.

VOICE 1: Now comes the year 1643 -- and Gerhardt suddenly appears in Berlin, lives with Advocate Andreas Berthold, marries one of his host's daughters. And then he wrote a poem -- an *oda*.

In those days Berlin was pretty much of a country town, with none of today's sparkle. With the long war, hunger and want took their toll. Population -- which had been some fourteen thousand -- finally dwindled to a mere six thousand.

VOICE 2: In this Berlin Gerhardts found his lifetime friends. There was a printer -- Christopher Bunge. He was the one to publish the first sacred music hymn book, compiled by Cantor Johann Krueger in 1647 and containing Gerhardts earlier songs. Of the 498 selections in the book, 81 were by Gerhardts.... and he fast became recognized as second only to Luther as a writer of hymns for the Church.

MUSIC: CHORALE

VOICE 2: As Paul Gerhardts grew in wisdom and in faith, so grew his songs -- many of them from the Psalms.... He was not one to write by editorial commission. Nor did he feature himself as a poet. His songs came, he said, from the people -- from the congregation itself.

VOICE 3: His years of greatest creative activity -- as well as the grimmest war years -- were from 1643-1653. Came the third edition of the Krueger hymn book.

VOICE 1: The Treaty of Westfalia (signed in Muenster in 1648) gave opportunity to the forty-four-year-old seminary student for a church appointment. Four miles from Berlin was the little town of Mittenwalde -- *without a pastor*. Gerhardts -- "well known, well educated, of good character and strong faith"-- was recommended. November 18, in 1651, he was ordained and became the provost of Mittenwalde and supervisor of the surrounding rectories.

VOICE 2: Perhaps a suggestion for his moving "Hymn of Trust" came from a funeral sermon -- one of his first in Mittenwalde. The sermon was based on Psalm 71:9 -- *Cast me not off in my old age; forsake me not when my strength faileth.*

GERHARDT: I shall grow old. When I grow old, I shall become weak. When I am old and weak, God will not cast me away.

* * * *

EDITOR'S SUMMARY:

Having presented this brief sketch of Paul Gerhardts early life and his hymn writing, in the remainder of the script Dr. Merkelbach deals with Gerhardts contributions as a Lutheran clergyman.

In 1657 Gerhardts moved back to Berlin, to serve in the Nicolay Church there. He found great changes in the spiritual and intellectual life of the city. And he found two hostile camps among its leaders. One consisted of the Reformation Elector and his cohorts, the other of the Magistrate and the local clergymen. The Elector, in spite of apparent tolerance, was maintaining a tighter supervision over the activities of the Church than was to the liking of the clergy.

Gerhardts, at first, remained aloof. He was of a peaceful disposition, and for him the preaching of the Gospel was the sole purpose for living.

"Hymn of Trust"

*Thou on the Lord rely,
So, safe shall thou go on;
Fix on His work thy steadfast eye,
So shall thy work be done.*

*Give to the winds thy fears;
Hope, and be undismayed;
God hears thy sighs and counts thy tears,
He shall lift up thy head.*

*Through waves and clouds and storms,
He gently steers the way;
Wait thou His time, so shall this night
Soon end in joyous day.*

But, when his old university of Wittenberg was assailed, he found himself -- much against his will -- being drawn into the controversy. Once involved, he was uncompromising for the rest of his days.

It was said of him during this controversy: "Paul Gerhardts was outstanding. He was the soul and the conscience of the Berlin clergy, ruled neither by obstinacy nor passion."

The writing of the "documents for the defense" was Gerhardts responsibility. This he did with skill and brilliance, with a Lutheran boldness, with even a show of humor -- at the same time continuing to add to his output of inspiring songs for the Church. It was as if, through his songs, he washed himself clean of the stains of the dissension.

Eventually, however -- upon the action of the hostile Elector -- Gerhardts was forced to leave the Nicolay Church. Subsequently, many petitions were drawn up deploring the action. The Elector remained adamant, until even the Mayor of the city joined the people in protesting Gerhardts forced resignation. Finally, the Elector yielded.

Then, a strange thing happened. Gerhardts found that he did not want to return to the church he had loved. For him, the mere erasing of a "signature of resignation" in no way ended the fundamental dissension, since his colleagues were still under the control of the Elector. And so his place was filled by another pastor.

Meanwhile, Gerhardts family life held grim tragedy. Five of his six children died. The last son, Paul Friedrich, mysteriously disappeared and was never heard from again. Final tragedy was the death of the wife who had stood by him loyally during all the years of dissension. This was in 1668. Except for the son -- of whom no one knew the whereabouts -- Gerhardts was alone. When he himself died, in 1676, the son had not yet been located, but the father's will bespoke his love for the wayward boy and the creed by which Gerhardts had patterned his own life:

"Pray assiduously. Study to show thyself approved of God. Be upright. Remain steadfast in the faith. So will you, at death, go willingly and joyously. Amen."

The Christian Broadcaster

To Reach the Hearts of Men

by REUBEN GUMS and DICK SOLIS

▲ Go therefore and make disciples of all nations. (Matthew 28:19)

A team of laymen had for some months held evangelistic services in a progressive community in the Visayas. That whole community responded eagerly and each Sunday the fellowship of worship and study was attended by almost all the population. That is, all except one family who would even close the windows of their house as if they would not want the hymns to reach their ears. The preaching of the Word of God by consecrated Christian laymen and ministers failed at the barricade of indifference that this family raised. Here was a neighbor so near to yet so far from the news of Jesus Christ.

But one Sunday, as the worshipping community was bowed in the silence of prayer, everyone heard the beautiful strains of the familiar hymn -- "Fairest Lord Jesus" -- sung by many voices coming from inside the house of the indifferent family. Surprise was on every face until they recognized it was the radio. The family had tuned in to Radio Station DYSR which was then broadcasting a service. The blank surprise of the community turned into joy when they heard that the family had kept their radio on the same Christian program which was now featuring the sermon of the radio minister.

PRAYER:

O merciful God, we thank you that you have given to us the privilege of being your disciples. In our eagerness to live for your glory help us so that our lives may become messages by which others may know your love. Help us to share abroad the message of your deathless love. For Jesus' sake, Amen.

* * * *

▲ When Jesus saw the crowds, he had compassion for them because they were harassed and helpless, like sheep without a shepherd. (Matthew 9:36)

It is not difficult to imagine that there are millions of people in our world today who have not heard of the way to abundant life that Jesus gives. These millions are practically lost and are now hungry and thirsty for the way of life that Christians have found satisfying and rewarding. These people are in need of God, but they are wandering sheep. Unless someone will shepherd them, they will be lost in the Valley of Death.

As the population grows, ministers take a long time to prepare for the work of God. While we are therefore praying that the Lord of the har-

vest will soon send out laborers for the harvest, we ought also to pray that the few laborers on duty now should know efficient methods for doing their task. One mark of efficiency is when a laborer achieves more in less time. Radio ministry is that efficient. One radio minister can be heard by as many as ten thousand at one time. He can be heard by people who live in places that can not be reached easily by a church pastor.

PRAYER:

O God, we give thanks to you for you have called us to be your laborers. We know that you in your wisdom will teach us the ways by which we may act so that your name may be glorified and that of your Son, Jesus Christ. Amen.

* * * *

▲ This widow out of her poverty has put in her whole living. (Mark 12:44)

Now is the time to mobilize all our forces to carry out the task of the Church: To make disciples of all creatures, baptizing them in the name of the Father, Son and Holy Ghost. There is an urgency about the task. Many responsible Christians feel that we dare not dawdle any longer. The Church must make her message known.

The most effective, efficient means of communication in the Philippines today is radio. Commercial houses use radio to sell their ideas, to develop their services, to promote their products. They spend millions of pesos annually to do this. Radio is God's tool for making known that which is finest and best. But the Church can not put this tool to work for God unless she is endowed with the resources -- financial and otherwise -- which it takes to use these new media of communication.

Maybe you feel that if you were very wealthy you would be very happy to underwrite the cost of the operation of a church radio department, or at least to give a sizeable amount to a religious radio program. The example we have of consecrated giving in the account of the widow who gave two copper coins pleased Jesus because the widow gave with a sense of purpose.

Can you see the purpose of making God's Word known through the swiftest medium of communication available? Can you see yourself giving of your resources to that purpose? The size of the gift is not important. Jesus constrains us to look at the heart of the giver. Who will join in this great and urgent ministry? Who will give to make the Word known? What will you give?

PRAYER:

O God of wonder, help us to use aright those wonderful tools with which you have blessed this world so that your Word can be made known. Forgive us for permitting their abuse. Lift our sights to loftier purposes for these miraculous tools than just entertainment. Forgive us our past indifference. Quicken our hearts to more purposeful living in all areas of Christian endeavor. Through Jesus Christ our Lord, Amen.

* * * *

▲ **My mother and my brothers are those who hear the word of God and do it. (Luke 8:19)**

A young theology graduate was ordained into the ministry and took up his pastorate on the staff of Radio Station DYSR. In his job he prepared and delivered many sermons, he counselled with listeners who wrote in for spiritual advice and guidance, he had administrative problems to deal with. Finally, he announced that he would have to leave his post at the station. All there were worry to see him leave. He was a very good radio minister. After some time his co-workers became acquainted with one of the reasons for the resignation. It seems that some of the radio ministers' co-ministers in the home conference of his church made no efforts to hide their feelings that this one minister was denying his calling as a minister. They thought that because he was serving at a radio station instead of at a church he was not really a pastor.

In their shortsightedness they did not see that this young minister was doing the same things as they were, but on an expanded scale -- ministering to those within and without the Church in a very large area.

Jesus said that men were called to a variety of ministries -- some to be teachers, some to be prophets, some to be preachers. And today He calls some to a specialized radio ministry. Is He calling you?

PRAYER

Dear God, our Heavenly Father, help us to know the worth of each individual life. Help us each to know and obey the calling which you have for us. Forgive us our jealous criticisms of the way in which others follow your call. Accept anew our dedicated lives as we follow the example of Jesus your Son, our Lord. Amen.

NOTE: "To Reach the Hearts of Men" and "This Is Your Good Will Station" (see next page) appeared in a special radio edition of the *Philippine Christian Advance*, monthly publication of the Philippine Federation of Christian Churches. This year all member churches have been asked to stress the cooperative work of the Federation, with a special emphasis being given to religious broadcasting. Churches and individuals are being encouraged to contribute, through designated offerings, to the Christian radio projects sponsored by the Federation, sending them to Box 1767, Manila.

MILTON KATIMS conducts the choir for a telecast produced by the Jewish Theological Seminary of America (in New York City).



India Centenary Choir and Orchestra that visited the U.S. last year and appeared on TV.

"This Is Your Good Will Station"

by CONSTANTINO BERNARDEZ

Program Director, Station DYSR

Shortly before 8:30 on a Monday morning, any Monday morning during the past few months, elementary school children at a local private school sat in the library getting ready for something which, for these children, had become a part of their daily routine. In front of the room on top of a cabinet was a radio receiving set. It was tuned to a station and a voice was just saying "That is the end of the news." Then after the now familiar two-beep frequency tone indicating the half-hour, another voice said, "This is your Good Will Station, DYSR, in Dumaguete City. Stay tuned for the DYSR School of the Air." This was it. What the children had gathered for had begun. Came a voice saying, "Hello, boys and girls, this is Mr. Weeks, with your class in *Spoken English*, where learning can be fun." And for the next quarter hour the pupils participated in another class in *Spoken English* coming from DYSR, the Federation-sponsored station in Dumaguete City.

IT'S AN EXCITING START

This is a scene which is duplicated every day of the school week in this private school. Every other day the children hear a class in *Spoken English*, followed by a children's drama. On some days a course in *Music Appreciation* is beamed especially to children. This is a program that is picked up by several elementary schools (public) in the province of Negros Oriental, where teachers have come to appreciate the value of radio as a teaching tool. It is an exciting start in the application (for the first time in the Philippines) of in-school broadcasts as a supplementary teaching tool.

While this particular method has gained wide acceptance in many parts of the world -- the United States, Australia, Great Britain, Europe, Malaya and elsewhere -- it has not yet gained a foothold here. The initial attempt is an indication of the extent to which DYSR -- private, non-commercial station -- is willing to move into the field of public service, which is usually the concern of the government. It is also a type of service which most commercial stations do not consider financially profitable.

EXPERIMENTING STILL IN ORDER

One might ask, "What do *Spoken English* and *Music Appreciation* have to do with improving rural Philippines?" We believe there is a value in these particular subjects though it may seem far-fetched to some. However, the important thing to remember is the use of the method -- or technique. All this, at the moment, is in the experimental stage. As techniques are perfected, areas of study will be expanded to correspond to the curriculum of the public schools in the country. Programs will be prepared with the express purpose in mind of providing the *barrio* teacher with supplemental study material which otherwise might not be available to the isolated rural school.

Of course, the more common and conventional method of reaching the *barrio* with programs designed for its benefit is through the public information or educational-type program beamed to out-of-school adults. In this, DYSR has done more than its share. It is probably safe to say that, in terms of actual program output, DYSR devotes a greater proportion of its time on the air to programs of this type than most commercial operations would consider worth doing.

Notable among adult education programs is the one presented weekly by the NODANDREA (the Negros Oriental Department of Agriculture and Natural Resources Employee's Association). This program is entirely in the hands of the personnel of the Association who, with our technical assistance and advice, have shown imagination and initiative in presenting information of great value to the rural population.

Another practical and informative adult standby is the *Farm Hour*, with Boyd Bell (an agricultural missionary of the United Church of Christ in the Philippines). And another -- a program on health, presented weekly by Dr. Margaret Smythe. Meantime, in its news programs, DYSR reports on local and provincial doings that affect the economic life of the area. Recently, DYSR gave extensive radio coverage to a seminar held in Dumaguete (at Silliman University) in which leaders in governmental and private extension service work discussed the problems of rural poverty.

RECEIVING SETS ARE NEEDED

If there is any hesitancy at all in using radio for adult education and extension service work, it is that the rural areas do not have easy access to radio receiving sets. The price of receivers and the unavailability of electricity in many of these areas are the principal drawbacks. For radio to become an effective tool of extension work, it is imperative that a solution to this problem be found. The radio programs are available; the means by which they may be heard are still limited. Most of the receivers in the country are concentrated in the population centers. There is need for saturating the distinctly rural areas of the country with an inexpensive, battery-operated receiving set which will serve as the link between the extension worker and the people whom he is trying to reach.

In this, we believe, the churches can take a lead. DYSR has a pre-tuned receiver project which, up to now, has managed the placement of receiving sets in sundry rural churches in the Visayas and the Mindanao area and the establishment of listening centers. From a small beginning, this much may be said: (1) the long waiting-list of applicants for these receivers indicates the need and the extensive desire; (2) the project, as such, is an expensive one to maintain; (3) the best receiver has not yet been found.



Church



"We Believe" -- KDKA-TV --

(Left to right) JOHN ROBERTS, KDKA moderator; W. BURTON MARTIN (New York City); ROBERT McINTIRE (Sao Paulo, Brazil); LLOYD YOUNG (Burbank, California); ORVILLE KUHN (Pittsburgh) -- Leaders in Christian mass communication, through films, radio, television.

" STATISTICS"

Stations...10

Programs...50

Speakers...54



"Morning Devotions" -- WWSW

The RIGHT REV. GEORGE McLEOD (Scotland); WYNN WARD, director of broadcasting, the Synod of Nebraska; HARRY T. HUTCHINSON, Jr., (Pittsburgh).



"Jon Arthur Program" -- KDKA-TV

JON ARTHUR (left) interviews the REV. RICHARD WADDELL, field representative from Brazil.

eaders

E A K !

In
Pittsburgh

May 18 - June 4, 1958



"Children's Corner" -- WQED-TV

TAME TIGER, intriguing puppet
OF WQED, interviews BILL LYTLE
-- Sunday School missionary in
the Southwest areas of the U.S.

ANNUAL GENERAL ASSEMBLY

United Presbyterian Church in the U. S. A.



"Melody of Life" -- KDKA --

Panel discussion on United
Presbyterians in Public Af-
fairs. (Left to right) WAL-
TER EASTLAND, BEN SISSEL,
GUNNAR BACK, KDKA moderator;
and MR. HOLMGREN -- All con-
tributing to the work of the
busy church Committee on
Education and Social Action.

PROGRAMMING

News and

AFRICA..... Morocco

● "RADIO TANGIER" SERVES MANY

Radio IBRA -- with headquarters in Stockholm (Sweden) and broadcasting over *Radio Tangier* -- now airs a daily program in the Japanese language. Another program is a series which is broadcast in German at 9:00 P.M. every Wednesday. Sponsored by the "Youth for Christ" organization -- with headquarters in Frankfurt-on-Main -- the program can be clearly heard in Germany.

Recently, the *Voice of Tangier* was able to secure programs in Finnish and Latvian, bringing our total European languages to twenty-six. We are now negotiating for an excellent evangelical broadcast in Dutch. We are burdened to have many languages not only weekly -- but daily. This will call for additional transmitters and other equipment. New antennas have been built for Portugal and Spain. As a result, our signal to the Iberian Peninsula has become unusually steady and constant. At present a new improved antenna is under construction for Italy. Visitors from the U.S. and Europe are amazed at the extensive mass of antennas which have sprung up in just a bit over three years.

Radio Tangier has also designated this year as "The Year of Home Evangelization" and is calling upon all European listeners to form groups for follow-up program discussions of religious questions presented on the air.

RALPH FREED
Field Director

ASIA..... Japan

Every Saturday morning at six-thirty some one million listeners in the Tokyo area tune in to "Kokora no Uta" (*Songs of the Heart*), AVACO's first sponsored program. For fifteen minutes over *Radio Tokyo*, "Kokora no Uta" presents a program of Christian hymns by the AVACO choir, interspersed with stories narrated by Mr. Shinjiro Noro, a lay Christian and the music critic of *Asahi Shimbun*, Japan's largest daily newspaper. In addition to the broadcast over *Radio Tokyo*, Japan's largest commercial radio station, "Kokora no Uta" is carried on a sustaining basis on *Radio Kobe*. It is likewise aired twice weekly by the Shizuoka Broadcasting Company.

Since its beginning in April 1957 "Kokoro no Uta" has received a steadily increasing response

by letter, until the program now draws almost a hundred letters a week in the Tokyo area alone. Each listener who writes is sent a small hymn book and a letter of introduction to the NCC-related church nearest his home. If he writes about a personal problem, his letter receives a personal answer from one of the seven pastors who participate in the Follow-Up Committee.

The production and air time for "Kokora no Uta" cost approximately one hundred dollars per week. Because the production is done in AVACO's studios, the air time is bought for less than 50 per cent of its regular cost -- 21,000 yen per week (U.S. \$55.00) instead of 43,000 yen.

● AVACO PLANS AHEAD

This summer forty members of the board, committees and staff of the NCC's Audio-Visual Activities Commission (AVACO) met near picturesque Enoshima Island for AVACO's annual planning retreat. AVACO's program in radio, projected A-V aids, non-projected aids, tape library, leadership training program, relationship to coming world conferences in Japan, together with projected plans for evangelism through television, were discussed and concrete plans laid for the future.

Mathew Ogawa, executive director of AVACO, reported that 110 new TV stations will be built in the next two years, and these stations will be hungry for films. AVACO is ordering immediately a wide variety of films cleared for TV use and will be providing them with Japanese sound for broadcast free over these stations.

It was also agreed that AVACO radio and music tapes will be advertised and made available at reasonable price to those carrying on evangelistic work in hospitals, prisons and for the blind. *Women's Talk* will be used widely in meetings of church women's groups as a basis for discussion.

JCA News

● PROGRAMS BEAMED FROM MANILA, OKINAWA

Beginning last June, AVACO has been contributing six of its radio programs for broadcast over outlets of the Far East Broadcasting Company in Manila and Okinawa. These programs, dubbed and sent on tape from Tokyo, are broadcast from Manila back to Japan by short wave. In addition, they will be broadcast over the new medium wave transmitter of the FEBC in Okinawa. The programs being sent are ones which have been aired previously in Japan over various stations. All are in Japanese. Included are the following: *The Music of Bach*, *Looking Back from Bach* (Pre-Bach Christian music, with interpretation), *Songs of the Heart*, *Uncle Sekiva*, *Story-teller* and *The Hanako Muraoka Hour*.

Information

.....Malaya

● DRAMA SERIES ON RADIO MALAYA

"The Man Born to Be King," a series of radio plays on the life of Jesus Christ, is now being presented in two cycles by the Malayan Christian Council, in cooperation with *Radio Malaya*. Written by the late Dorothy L. Sayers, the plays were first presented over the BBC in 1940-41. In Malaya the plays are being produced by Eileen Smith of the MCC and Joan Pillay of *Radio Malaya*. The cast is entirely amateur, drawn from many of the churches of Singapore and from a variety of races.

The Rev. J. L. Fleming, executive secretary of the Malayan Christian Council, states: "For many in Malaya and Singapore, Jesus Christ is a remote figure of nineteen hundred years ago, his religion irrelevant to the needs of most people in the twentieth century. Anyone who listens to these plays will make a fresh discovery of how Christ appeared to his own contemporaries, as they hear his story live once more in the language of today.

.....India

● "TOWARDS AN INDIAN CHURCH" Comments by the Right Rev. D. Chellappa

.....The music in our churches, too, continues to be Western -- and shabby. When I hear many town choirs and some village choirs, formerly Anglican, attempting to render Cathedral chants in a procrustean attempt to fit Tamil words into tunes which were never meant for them, I am reminded of the famous saying of Dr. Johnson in another context: "Sir, it is like a dog standing on its hind legs; it is not well done, but you are surprised it is done at all."

The position is no better with regard to so-called hymns. As poetry, they are doggerel, and as Christian sentiment they are gibberish. Whoever quotes a Tamil hymn, as we do Tamil lyrics? And yet, "my people love to have it so." Many town congregations and a few village ones as well -- who have not enough humor to see themselves as others see them -- deem it beneath their dignity to sing Tamil lyrics.

Sporadic experiments in Indian music and in Indian forms of worship have been conducted from time to time, here and there, and Summer Schools of music have been held. They impress visitors, but Indian music has not yet become the order of the day. Any *Indianisation* is in imitation of catchy cinema-hits which Hindus may sing -- but never in their places of worship.

NCC (of India) News

BRITISH ISLES.....

Unanimous approval was given by the Church Assembly -- at a recent meeting in Westminster -- to a motion introduced by the Provost of South-

work, the Very Rev. G. E. Reindorp, urging the Church to make the fullest use of religious radio and television. The standing committee of the Assembly was asked to consider ways whereby suitable persons might be found and subsequently trained in the techniques of the mass communication media, particularly in the field of radio/TV preaching.

If, on a Sunday, all the people on the electoral rolls were at church, there would be a total congregation of some three million, but listeners to the People's Service on the BBC *Light Program* on Sunday morning would number some three and a half million.

Canon R. L. Hussey of Manchester, seconding the motion, spoke of the type of persons who are needed for training. He did not feel that such persons must necessarily be "good looking," but there are certain "impossibles" -- among these, the "clerical voice." He said, "We must find clergymen with *natural voices*."

The Bishop of Bristol -- also speaking on training for radio and television -- said that the BBC had had some unhappy experiences in the past and, as a result, had rather veered away from the idea of giving undue prominence to individual speakers, but that they were now "veering back." He indicated his belief that the selection of clergymen should be left to the BBC.

Sir Arthur Fforde told the Assembly that not only in the religious department of BBC but right through the entire list of their responsible officers there was a sincere belief in the importance of interpreting the love of God -- interdenominationally, of course -- through radio and television. He emphasized that BBC stood ready to assist the standing committee of the Assembly in the training of needed personnel.

After the proposals had been carried, the Archbishop of Canterbury, Dr. Fisher, who presided, said that he was especially glad they had been passed. They would relieve him of a long succession of complaints which usually began, "Why doesn't the Church do something about this?" Heretofore his answer had been, "I don't know what to do." Whether the standing committee would "know any better," the Archbishop was not sure.

The London Times

PROGRAMMING



Bearing signs that show their far-flung origins, Anglican bishops from around the world walk in procession after the close of the

RNS Photo
Lambeth Conference, held in London. The service was in Westminster Abbey. More than 300 delegates participated in the Conference.

EUROPE..... Germany

For the first time a seminar course in radio homiletics has been offered, under the sponsorship of the Evangelical Radio/Television Academy. It is aimed at training church leaders for more effective on-the-air preaching. Meeting in the Westfalia Church in Soest, the class was under the direction of Pastor Adolf Sommerauer of Muenchen. The participants were nine ministers from scattered district churches of West Germany and Berlin.

In the main, the subject matter of the course centered on practical techniques.

Each member of the group prepared a radio sermon or devotional message, which was recorded on tape then played back for general discussion. Changes that were suggested were made and the sermon was again taped. There was an amazing growth in understanding of what makes a good "radio preacher."

Dr. Thimme, church councilor of Bielefeld, presented a paper on the major problems of Christian broadcasting. "Any successful communicator must address himself to a specific listener," he said. "For this reason, it must be the constant task of the radio minister to keep in mind his audience." General group agreement as to the aim of the radio sermon was that it should, above all, create the feeling of "trusting in Christ."

On the whole, the lively discussions and the seriousness of purpose of those participating proved the wisdom of such a seminar approach to church broadcasting. The seminar was accepted as an important supplement to the larger discussion conferences of the Evangelical Academy.

NOTE: Brevities marked with an asterisk, as well as the longer feature articles from Europe on preceding pages, were translated by MISS EDITH von FIRKS of RAVEMCCO (New York City).

● AN ARCHBISHOP IS RECONCILED

A small sensation was created when the Archbishop of Canterbury, Dr. Geoffrey Fisher, appeared on BBC commercial TV during the Lambeth Conference this summer. Dr. Fisher, who for some time has been one of the sharpest critics of commercial TV, opened a series of five 25-minute interviews with conference leaders. Title of the series -- *Whose World?* Commercials during these programs were omitted.

● A MINISTER CRITICIZES

The Rev. J. B. Green, well-known Methodist clergyman, recently discussed -- in a much publicized sermon -- current TV trends in Great Britain. Title of the sermon -- "The Devil and Television." Mr. Green assailed what he called "the distortion of facts" in many programs, especially in programs for young people and those depicting everyday living habits.

He deplored the extensive radio/TV inclination to present a taste for alcohol as a normal part of British social life, disregarding the fact that there are in the country several million people who do not drink. He further pointed up the tendency of radio/TV programs to portray as a hero the sadistic, unscrupulous young man. Such a presentation, Mr. Green claimed, is gloomy and abnormal. Used repeatedly on station programs, it may well become a social danger since it reaches millions of families for whom TV and radio are the ranking topics of conversation.

● CHRISTIANITY THROUGH RECORDS

Gospel Recordings, Inc. -- with headquarters in the U.S.A., Great Britain and Australia -- has put two new record presses into action in England. These will be used for making available selected scriptural material in the major languages of Europe. Estimated weekly output of discs is 15,000. To date, *Gospel Recordings, Inc.* has made similar records in 1,800 languages. Miss Joy Ridderhof, founder and director, further estimates that there are at least 1,700 languages and dialects without any gospel translations.

● ATHEISM IS THE SUBJECT MATTER*

Under the program title *Universe, Earth and Man*, a regular Sunday morning series is broadcast over *Radio DDR*, from Berlin. It is one of three programs originating in the Soviet sector. In a recent East Germany magazine article the station manager referred to the series as a "presentation of varying religious conceptions and superstitions." This program (in the German language) is the more surprising since *Radio DDR* is the only Soviet zone station scheduling a Sunday morning (7:30) worship service of the Evangelical Church, followed by a religious newscast.

..... Israeli

● INTERNATIONAL BIBLE CONTEST*

The Israeli Radio Company, *Kil Israel*, has been sponsoring an international contest on "biblical science," participated in by several foreign radio/TV groups. Old Testament questions for discussion are based on historical, literary and ethical concepts. Final decision on winners will be made by a representative committee of the participating groups.

..... Luxembourg

● INTERFERENCE IS A DRAWBACK*

Daily evangelical programs over *Radio Luxembourg* (short-wave) are being greatly disrupted by disturbing transmitters of the East. The religious programs, in various East European languages are aired from 1:45 to 2:00 every afternoon.

..... Netherlands

● SPEAKING TO THE CLERGY*

Lectures on the theologies and creeds of various churches are broadcast over *Radio Netherlands* every Monday morning (10:30 - 11:15) from October to July -- beamed specifically to ministers. The series was started in the fall of 1956 and has met with a surprisingly good response. Ministers find in the program an opportunity for acquainting themselves with the theological beliefs of others and for keeping pace with pertinent news developments.

..... Sweden

● JOINT SERVICES ON NORTHERN STATIONS

The second joint Northern church service has been aired over all the Northern radio stations. The service originated in Visby Cathedral, with Bishop Algot Anderberg as preacher, on the day set aside as Reformation Sunday in the Swedish ecclesiastical year. Preceding the actual service, listeners were given a description of the Cathedral and explanations of the Swedish order of worship. The first service of like nature was put on the air last fall from the Cathedral of Trondheim, in Norway, with Bishop Arne Fjellbu as preacher. One service each from Denmark and from Finland is scheduled for the future.

A European conference of the World Committee for Christian Broadcasting, held in Stockholm, brought together representatives of evangelical

European Confer-

ence in Sweden

radio/television from England, Switzerland, Germany and the Netherlands, as well as the Scandinavian countries. Ds. Nicolaas van Gelder and Pastor H. W. von Meyenn were responsible for the initial conference planning. The conference opened with a worship service in the Klara Church, Dr. Helge Ljungberg preaching.

Emphasis in the various meetings was on church radio/television programming and policies. Dr. C. A. van Peursen of the University of Groningen presented general problems of Christian communication, pointing out that the task of any communication is to relate and clarify events and ideas to the people at large, to encourage action of some sort and a positive degree of participation. In the Christian sense, Dr. van Peursen stated, communication means not so much to take the Bible to the world as to bring the world to its senses.

The potentials of radio for furthering a knowledge of the Bible were discussed by Pastor Sigurd Lunde of Norway. Music Director Gerhard Schwarz of Dusseldorf illustrated, with tape-recorded material, a moving way of presenting the Psalms through song improvisation. Studio church and devotional services were handled by the Rev. Roy McKay of the British Broadcasting Corporation and Dr. Gunnar Dahmen, director of religious broadcasting for *Radio Sweden*. In addition, he encouraged the use of the small UKW transmitters, which could be put at the disposal of churches and other institutions. Other conference speakers included Dr. M. Geering Bakker (the Netherlands) and Pastor Lewi Pethrus (Sweden) of *Radio IBRA*.

A concrete result of the conference was the formation of an Evangelical Television Commission for Europe. Purpose of the Commission is the establishing of closer television liaison among the Protestant churches of Europe.

..... Switzerland

● LEADERS CONFER IN GENEVA*

In cooperation with *Radio Geneva*, churches of the French districts of Switzerland arranged a summer conference on Protestant television plans. Participants included Pastor Marcel Gosselin of Paris, director of radio/TV for the Protestant Church Union, and Pastor Cornelius de Vries of Hilversum (Netherlands), director of church radio/TV for that country.

IMPORTANT MEMO!

Send in your subscription to

THE CHRISTIAN BROADCASTER

PROGRAMMING

New headquarters for the "Centro Audio-Visual Evangelico" in Campinas (Brazil) -- to be inaugurated the last day of August



LATIN AMERICA.....Brazil

A Great Day for "CAVE"

August 31 will be the date of the inauguration of the new studios of *Centro Audio-Visual Evangelico* in Campinas (Sao Paulo), Brazil. At that time officials and laymen from nine denominations will assemble at the quarter-of-a-million-dollar building dedicated to capturing the hearts of the millions of Brazilians who daily listen to radio, watch TV or come into a church when they are attracted by a religious film.

The new building will house photo laboratories, recording and filming studios, offices, dormitories for workshops. Its technical installations will be unique, according to Harold Gallina, RAVEMCCO consultant and equipment design engineer, who spent several weeks in Campinas while the equipment was being made ready. One special installation feature is a rack on which wiring from all electronic components is terminated, the result being that each component can then be used for more than one purpose. A simplified method of sync-sound in filming, utilizing the recorders, is another special feature.

Official speaker at the inauguration of these studios will be the Rev. Rodolfo Anders, general secretary of the Brazilian Protestant Confederation of Churches. Presiding will be the Rev. Charles W. Clay, missionary head of the Methodist National Board of Christian Education and president of CAVE.

.....Colombia

● SCHOOL BROADCASTS SUCCESSFUL

An educational radio center in Bogota -- constructed at a cost of some twelve million pesos -- is doing a highly effective job of teaching "reading and writing" to the masses. The sponsoring organization is known as the *Accion Cultural Popular*, with a 14-story building containing studios, offices, an auditorium seating 300 persons. The organization was established in 1947 by a Jesuit priest, Father Jose Joaquim Salcedo. Estimates are that some fifteen thousand people annually are learning their A-B-C's through the center broadcasts.

.....Bolivia

"La Cruz del Sur"

In radio broadcasting by *La Cruz del Sur* in La Paz (Bolivia) we have the task of challenging thought, awakening a sense of need and offering help through the person and work of Christ -- this for Christians as well as for non-Christians. To do this, we must present our message in a language which people understand and in a form to which they will consent to listen. With these points in view, *La Cruz del Sur* has set up a pattern of programs which are short, frequent, consistently spaced, varied in approach and positive in content, with stress on local production.

In length our religious programs range from one-minute spots to formal broadcasts of half an hour. Apart from the rebroadcast of a Sunday

Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare.

Herbert Spencer

The Christian Broadcaster

PROGRAMMING

church service, we use each week only three half-hour religious programs for adults and one for children, with fifteen-minute programs only four times a day. In contrast, five-minute wedges introduced between non-religious programs of good interest value and carefully planned religious features introduced into programs not specifically religious have become a feature of our schedule.

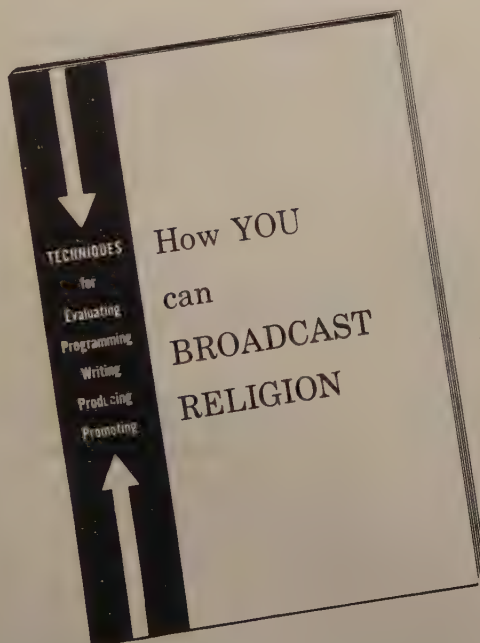
On the air ten hours a day, we aim at variety in format and content. Presentations include Bible reading, brief spots, short talks, sacred music with appropriate script, together with more solid fare of quarter- and half-hour duration. Children's Bible stories, a Sunday School of the Air, a weekly church service, evangelistic messages, correspondence courses, dramatizations, religious news, church history, pastoral counseling, young people's programs, poetry, devotional periods -- all are being used in sending out God's message. There are other possibilities, such as round table discussions, quizz programs, science studies and editorials which we have used and may use again. These are not at present on our regular schedule -- chiefly because we lack personnel for putting them on the air acceptably.

We are increasing the time given to work in the Aymara language (spoken by the Indian population of the La Paz area), adding a half hour a week of hygiene, education, Christian teaching and evangelism. Previously, we had just one fifteen-minute devotional period in this language -- on Sunday morning.

La Cruz del Sur schedules all religious programs so that they come at the same time every day. We feel that we establish better relations this way, avoiding annoying people by surprising them when they are not expecting the religious. At the same time, we do keep the things of the Spirit constantly before our listeners.

Most of our religious programs are produced in Bolivia. We use four from the *Panamerican Christian Network* and one produced in Lima (Peru). The rest are done either in our own studios or by friends in other cities. We do this in an attempt to reach people in the language they understand, keeping in close touch with Bolivian culture and with events which concern Bolivians.

MARY BEARD



Ideas:

"Choir Rehearsal" "Choir Loft" "Hymn Sing-Along"

Purpose: To teach new hymns, or new religious music.

Treatment: Visual: Choir and organist at rehearsal—stress informality. Blackboard to illustrate melody, etc.

Audio: Choir to sing the new music urging audience participation.

"Hymns That Live"

Purpose: To tell the Gospel story through music.

Treatment: Visual: A picture of composer, author of a great hymn. Date and music score may be superimposed over choir at any time. Feature choir, instrumentalists, soloists, etc. Salon prints from photographic exhibits, or short film clips of nature study may serve visually at appropriate spots.

Audio: Voices of choir and narrator.

A Manual Including Practical Suggestions on MUSIC for RADIO and TV

- *Music opens doors into homes —*

Most people prefer music to talk.

There is more music on the air waves than anything else.

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PROGRAMMING

NORTH AMERICA..... U. S. A.

• "SINGING LAYMEN" AT CONFERENCES

Fourteen laymen who sing on the American Baptist *Laymen's Hour* radio program appeared in Baptist churches and at several conferences this past summer. In the course of their tour, the men sang at the 15th anniversary celebration of the American Baptist Assembly, the National Laymen's Conference, the Evangelism Conference and the meeting of Wisconsin Baptist Men -- all at Green Lake, (Wisconsin). In addition, they sang at the First Baptist Church in Denver (Colorado), the North Shore Baptist Church, Chicago (Illinois), the West Side and First Baptist churches, Wichita (Kansas).

• PROGRAMS FOR THE DEAF ARE 'AIRED

A series of television programs for deaf viewers began over Station WUNC-TV in Greensboro (North Carolina) this summer, with the Rev. Jerry Potter of Thomasville (North Carolina) as host. Although he has normal hearing and speech, Mr. Potter preaches to the deaf in sign and finger language throughout North Carolina, under the auspices of the Baptist State Mission. On the first show broadcast from the studio on the campus of Woman's College, on June 2, eight girls from the North Carolina School for the Deaf "sang" the lyrics of "America the Beautiful." Following a summer series of ten weekly half-hour shows, it is hoped to place the show on a five-nights-a-week basis in the fall.

Religious News Service

• RELIGION AS EXPRESSED IN THE ARTS

Beginning June 22, and continuing through July 27, a new program series titled *Religious Expression Through the Arts* was on the air on NBC stations, 8:15 -- 8:30 A.M. Two programs were devoted to "Religion in Drama," with Dr. Tom Driver, assistant professor of practical theology, Union Theological Seminary (New York City). Dr. Charles Kegley, professor of philosophy, Wagner College, Staten Island (New York), presented two programs on "Religion in Literature." "Religion in Music" was discussed by Dr. Robert Baker, Doctor of Music, Fifth Avenue Presbyterian Church, (New York).

• ULC LEADER PRAISES RADIO PROGRAM

Jack H. Oetgen, of Atlanta (Georgia), is director of evangelism for United Lutheran Church Men, as well as the group's second vice president. Citing full use of radio and TV by the Church as "a wonderful tool of pre-evangelism," he recently circulated an appeal to the men's organizations of all ULCA congregations to approach local radio stations on behalf of the United Lutheran Series of *The Protestant Hour*. ULCM is cooperating with the Department of Press, Radio and Television to secure airings of the program in as many communities as possible. Generally allowed "public service" time, the series is carried at no cost to the congregation nor to the radio station.

Clipsheet

A Choir Travels

Twenty-three members of the Concordia Seminary Choir of Springfield (Illinois) were chosen to participate in a summer concert tour of Europe and the British Isles. The choristers were accompanied by their conductor, Professor Fred L. Precht, and by Dr. Oswald Hoffmann, well-known speaker on the international *Lutheran Hour* broadcasts.

The tour was arranged by the *Lutheran Hour's* London office, in cooperation with the Evangelical Lutheran Church of England. An office release follows:

It was during the summer of 1954 that the Choir made its first visit to these shores and sang its way into the hearts of their audiences. The Lord Mayor of Manchester expressed the feelings of many when he wrote in the Choir's book of greetings, "I pen these words whilst I am still under the spell of having heard beautiful singing by the *Lutheran Hour* Choir....."

It was as a result of the warm reception given to the Choir and the many friends that it made during the first tour that the Choir made plans to visit Britain again this summer. For the past two years its members campaigned and sang to raise funds for this purpose and contributions have been received from many parts of the world. In addition, the choristers have contributed personal funds, to help achieve their target. This summer's tour is a venture of faith on the part of the Choir to "sing unto the Lord a new song" in Britain and on the Continent and to offer their time and talents for "Bringing Christ to the Nations."

The Choir has travelled many thousands of miles on nation-wide tours in the U.S.A. and Canada, singing to tens of hundreds in churches and public halls, and to tens of thousands through radio and television programs. The Choir is regularly heard on the international *Lutheran Hour*. Choristers once cancelled their Easter holidays in order to travel 1,100 miles to participate in an Easter sunrise service. After a 3:45 A.M. broadcast service and two other church services that morning, they then rehearsed for a *Lutheran Hour* Rally that afternoon and -- within fifteen minutes of the closing hymn -- were on their way back to Springfield for classes the next morning.

The institution which these choristers attend once had Abraham Lincoln as one of its trustees; for four years it had his son, Robert, as one of its students. Fittingly enough, this fine Choir of this historic institution often participates with the governor of Illinois in a nation-wide Lincoln Day broadcast, emanating from Springfield, home of Lincoln and famed for its Lincoln lore.

These choristers sing with meaning in their hearts, and they have often used their talents to benefit many who are less fortunate. The Choir

The Christian Broadcaster

PROGRAMMING



"PEOPLE STILL LOVE THE OLD HYMNS"

Standing behind the pianist are the REV. WILLIAM MEADOWS, director of Radio/TV services and training, with headquarters in the Methodist Center in Nashville (Tennessee). Next to him is MR. DRAKE of the CBS radio network "Galen Drake Show."

has carolled often at city hospitals and at convalescent institutions. Its album of recordings has been heard the world over by many who derive comfort from the words and music.

The men in the Choir come from all walks of life and are studying for the Lutheran ministry. They sing with love in their hearts -- love of a Saviour who led them from all situations to the Seminary where they might serve Him to an even greater degree.

Busiest of all is the Choir's conductor, Professor Fred L. Precht. His musical enthusiasm, the countless hours spent with the Choir, his patience and encouragement, have stimulated every chorister, and he has certainly won a deep place in their hearts.

When Governor William G. Stratton, of the State of Illinois, heard that the Seminary Choir was planning to visit the British Isles again during 1958, he immediately invited the Choir to act as good will ambassadors and present a scroll of greeting from the State to each of the Mayors and Lord Mayors of the towns and cities in Britain where the Choir would be visiting.

East Germans crowded St. Mary's Church in the Soviet sector of Berlin to attend the Concordia Seminary concert. The Choir was believed to be the first church choral group to sing in East Berlin since the Communists took over that part of the city.

When the students left Berlin after their concert, sobbing men and women -- deeply touched by their performance -- waved farewell and shouted their thanks as they ran alongside the bus taking the Choir away. Meanwhile, Communist youths mocked both the choristers and the Germans who had favored the program.

Earlier, a concert in Hannover was praised as "exceptional" by Lutheran Bishop Hanns Lilje of that city. He commented on the Choir's "sincerity

and precision." After a performance in Hamburg, the Hamburg *Abendblatt* said that the Choir's "clear, international and beautiful harmony, together with the impressive conducting, was well received by a large audience."

In spite of predictions by local clergymen that audiences at choral concerts would be small, the Concordia Choir set a record for attendances in Norway and Sweden.

In Bergen (Norway) the estimated audience was set at fifty by local officials, on the basis of normal church attendance and past choral concert response. More than one thousand persons filled the Cathedral that evening. In Oslo the figure was set at one hundred. Nearly twelve hundred were in attendance at the Cathedral of the King of Norway in the Swedish capital.

In Varberg (Sweden) an overflow audience in the town church heard Bishop Bo Gieritz of the Church of Sweden welcome the choristers in words of high praise for the Church they represented -- the Lutheran Church-Missouri Synod.

* * * *

● "THIS IS THE ARAB WORLD"

A new thirteen-week series of live programs on the Arab World made its bow on WABC-Radio Sunday evening, July 20, under the title "This Is the Arab World." They are being spaced two Sundays apart. Henry Milo, noted travel expert, is conducting the programs, format being a flexible interview and discussion, with "running commentary." During the 26-week run, the programs are delving into such topics as the Arab woman, industrial and political reform, travel in the various countries of the Middle East, music, art and education. Leading Arab personalities are being featured on every show.

*Arab Information Center Release
New York City*

PROGRAMMING

What Churches and Councils Are Doing

The present broadcasting studios of Radio Station KPPC of the Pasadena (California) United Presbyterian Church and their control booths were completed and ready for service by the end of 1955. Years of planning and dreaming, along with

a great deal of hard work by all of the individuals associated with KPPC over the years since 1924, culminated in these present studios. Chimesmaster Samuel Allen, perhaps the oldest in years of association with KPPC, can recall the time when the station was merely crowded into some corner or other and when blankets were

draped here and there to cut down noise; or when the station would go off the air for a week when the batteries ran down. Yet through it all ran a spirit of endeavor, an attempt to bring to those at home some part of the Church. It was this strong faith and willingness to serve that brought KPPC to the fine position it now holds.

The station is on the air Sunday, with over one-third of its time devoted to the church service and related Christian Education. Wednesday night, when KPPC is also on the air, almost thirty per cent of the time is given over to worship service and the Church. During all of the remaining time KPPC is on the air, it is endeavoring to bring a cross section of the finest in music and public service programs to its listening audience.

SUNDAY PROGRAM

7:30 A.M. Songs for the Sabbath Morning

Recordings of the outstanding choral groups singing Motets, Cantatas, Masses and Passions of devotional music to greet the Sabbath.

8:00 A.M. Music of Faith

Mr. Paulson selects orchestral recordings of religious devotions by the great musicians.

8:30 A.M. Morning Devotions

The Reverend David Tritenbach leads some of the outstanding youth of our church in a Sunday morning devotional service.

8:45 A.M. Organ Meditations

The finest in recorded organ music for the Sunday morning.

9:00 A.M. Morning Symphony

A full hour of recorded expressions of intrinsically musical ideas as set forth by the great masters.

10:00 A.M. Great Religious Classics

Mr. Huffman selects from the record library of KPPC the best in religious classics.

10:40 A.M. Tower Chimes

Chimesmaster Samuel Allen broadcasts the ringing of the magnificent eleven bell carillon in a *Call to Worship*.

10:50 A.M. Organ Prelude

Mr. Robert Prichard from the sanctuary of the Pasadena Presbyterian Church creates a musical mood in preparation for the Sunday church services.

11:00 A.M. Church Service

Worship services of the Pasadena Presbyterian Church are broadcast directly from the sanctuary in their entirety. Dr. Irvin Lewis serves as the radio narrator.

12:00 Noon Postlude

From the close of the church service until 12:15 selected recordings of religious music are broadcast, to bring to a serene close the morning worship service.

12:15 P.M. Keyboard Classics

Dave Scott with recorded classical music for the keyboard -- piano, harpsichord and organ.

1:00 P.M. Afternoon Concert

(1:00 P.M.) The Coleman Chamber Music Association brings the first half-hour of this regular afternoon of classical music.

(1:30 P.M.) Staff announcers present classical music as may have been requested by our listeners.

(4:00 P.M.) Miss Ninetta Urso brings the RCA selection of their latest in classical music.

PROGRAMMING



DR. IRVIN LEWIS, one of the most listened-to radio personalities in the Pasadena-San Gabriel Valley area. Dr. Lewis, a professor of speech at Pasadena City College, is the church service narrator for Station KPPC, bringing to listeners outstanding Sunday morning programs.

5:00 P.M. S. A. I. Musicale

Sigma Alpha Iota, national fraternity for women in the field of music, featuring members.

5:15 P.M. Talent in Review

The Music Teachers of Southern California present each week their outstanding pupils.

5:30 P.M. The Virginia Welsman Show

The well-known, talented local singer brings a half-hour of records and song in the classical vein.

6:00 P.M. Church News

News of the religious fronts of the world, as well as of the local church and the church at large.

6:15 P.M. Let There Be Light

The National Council of Churches with a short drama on various phases of the work of the Church.

6:30 P.M. Sacred Song Recital

The Music Department of the Pasadena Presbyterian Church, under the direction of Mr. Howard Swan, presents the choir and soloists.

6:45 P.M. Organ Recital

Mr. Robert Prichard in a quarter-hour of organ music.

7:00 P.M. Sermon rebroadcast

The sermon from the morning church service is rebroadcast.

7:30 P.M. A Little Bit of England

A short look at the history of England and English Literature.

8:00 P.M. The UN Report

By special tape from New York come the highlights of the week at the UN head-

quarters, followed by interviews with Rotary-Club-sponsored Foreign Exchange Students.

8:30 P.M. Public Service Program

A quarter-hour devoted to various public service and governmental agencies on a rotation basis -- i.e., Coast Guard, Red Cross, Social Security, etc.

8:45 P.M. Guest Star

A transcribed show for the United States Treasury Department -- Savings Bond Division.

9:00 P.M. Journey Into Melody

Two hours of recorded music of a semi-classical nature for the youth.

11:00 P.M. Music for Dreaming

Now in its sixth year, the *Music for Dreaming* program brings music that you know and remember.

WEDNESDAY EVENING PROGRAM

7:00 P.M. Organ Recital

Mr. Robert Prichard from the Freeman Memorial Chapel in a short organ recital of some of the most refreshing pieces written for the organ.

7:15 P.M. Pasadena Musicians

The Pasadena Symphony Association brings the top artists of the area to give concert excerpts of well-known composers.

7:30 P.M. Let's Talk It Over

The ministers of the Pasadena Presbyterian Church discuss in panel many of the leading topics of the day.

8:00 P.M. Midweek Devotion

Dr. William Everett Roberts, recently retired from the staff of Pasadena Presbyterian Church, gives an inspirational message.

PROGRAMMING

8:30 P.M. Music 'Til Nine

Thirty minutes of recorded classical music.

9:00 P.M. The Bob Goss Show

Top singers of the choirs of the various Pasadena churches, along with interviews with leading concert artists and impresarios, plus outstanding recordings.

9:30 P.M. Serenade in Song

Jack King in thirty minutes of semi-classical and classical music.

10:00 P.M. Moods in Music

Music to hum and remember, with Ken Dudley and a recorded show of semi-classical and classical music.

* * * *

In Washington, D. C.

● COLLEGE BIBLE COURSE ON TV STATION

Dr. Edward W. Bauman, the American University Chaplain, will be the instructor of "The Life and Teachings of Jesus," an accredited college course to be offered by the school on WMAL-TV in Washington, D.C., this fall. Planned in conjunction with the Council of Churches, National Capital Area, the course will give two college credits and run for approximately 30 weeks, starting in mid-September.

Dr. Bauman has been with the University since June 1957 and teaches Comparative Religion, Introduction to the Old Testament, Christian Ethics and Church History, as well as courses on Jesus. His book, *Intercessory Prayer*, has just been published by The Westminster Press in Philadelphia. He received his S.T.B. degree magna cum laude from the

Boston University School of Theology in 1951. As top graduate in the seminary class, he was awarded the Jacob Sleeper Fellowship for advanced study and received his Ph.D. from the Boston University Graduate School in 1954.

From 1951 to 1954 he also served as minister of the Lake Shore Methodist Church in Lynn (Massachusetts). Before this he was assistant minister of the Park Avenue Community Church in Arlington Heights (Massachusetts). Before coming to Washington, he served as minister of the Utica (Ohio) Methodist Church, 1954-1957.

Dr. Bauman is a member of Phi Beta Kappa and the American Association of University Chaplains. During World War II he served in the U.S. Navy.

In Chicago

● NO SERMONS!

A synagogue in suburban Chicago is breaking tradition by substituting dramatic readings for the usual Sunday sermon. The Highland Park Reform Synagogue on July 25 began this "temple-in-the-round" production. Passages from the Old Testament are read and sketches on great religious themes are narrated. Parts of Jewish folklore are presented. All are carefully rehearsed. The rabbi of the synagogue, Rabbi Sholom A. Singer, declares this procedure is as it was centuries ago. He adds that sometimes sermons are dull and routine.

NOTE: We wonder if radio and TV had anything to do with the congregation's willingness to accept this break with tradition?

BFC News

EDITOR'S NOTE: What is your church doing about radio and television? Have you any programs on the air? Are you placing any of your leaders? "The Christian Broadcaster" is eager to give publicity to all church radio/TV activities. How about putting us on your "info" mailing list?

MISS ELLA HARLEE (left), director of the Department of Radio/TV of the National Capital Area, with MRS. GEORGE F. BROWN, director of radio/TV, George Washington University (Washington, D.C.).



ANKERS Photo

ORGANIZATION

ASIA..... Japan

● SECOND ASIA CONFERENCE HELD

The first meeting of representatives of A-V Committees from various countries of East Asia was held at Bangkok (Thailand) in February, 1955. The second was held at Tokyo (Japan) August 2 to 6, 1958, just before the World Sunday School Convention also held there.

The countries invited to be represented at this Conference with from two to eight delegates and one observer each were: Burma, Ceylon, India, Hong Kong, Indonesia, Japan, Korea, Malaya, Okinawa, Pakistan, Philippines, Taiwan and Thailand.

The Planning Committee included Mr. Mathew Ogawa of Japan as chairman, Rev. Vern Rossman of Japan as secretary, Mr. Solomon Saprid of the Philippines and Rev. H. R. Ferger of India. The Conference was divided into five working groups as at Bangkok: (1) Radio and TV, (2) Projected Materials, (3) Non-Projected Materials, (4) Leadership Training, (5) Coordination Strategy and Relationship.

Sight-Sound



RNS Photo

DR. GEOFFREY FRANCIS FISHER, Archbishop of Canterbury (right) receives an honorary doctor of civil law degree from the University of the South, in Sewanee (Tennessee), at a Lambeth Chapel ceremony in London. Bishops from the school's 21-owning Episcopal southern dioceses sat in the chancel.

● LAMBETH TV CLIPS REACH THE U.S.

The Rev. Dana Kennedy, executive secretary of the Division of Radio and Television of the Episcopal Church, writes: "We rejoice that the electronic miracles of radio and TV captured in permanent form the spirit of Lambeth Conference, held in London from July 3 to August 10. As members of the Anglican Communion, Lambeth reaffirms to Episcopalians every ten years that we belong to something far bigger than parish, diocese or province. We remember anew that, though autonomous, we are yet members one of another. It is this guiding spirit that united the Bishops of the Anglican Communion when they met at Lambeth to consider, discuss and release opinions about progress of the Anglican Communion, church unity, the Bible, family life and the reconciling of conflicts between and within nations. Because of the scope of its deliberations, Lambeth has meaning to the world at large, and its findings exercise great moral influence.

"To the people of the United States, Lambeth was made a vital up-to-the-minute news event by means of radio and television. This Division filmed news clips of all American Bishops in attendance at Lambeth, to be rushed back for broadcasting to each diocese. We hoped to make the TV clips of Lambeth a means by which communicants could feel a sense of participation, and the public at large become aware of the importance of Lambeth.

The Script

EUROPE..... France



MASCHAUX Photo

PASTOR MARC BOEGNER (standing), who is president of the Federation of French Protestant Churches, as well as a former president of the World Council.

"C.P.T.D." -- these letters indicate the newest arrival among national interdenominational audio-visual agencies. The *Centre Protestant des Techniques de Diffusion* opened a small office in Paris during the spring of 1958, at 54 Rue des Saints-Pere, Paris 7, after it was formally constituted on February 22. The legal address of the C.P.T.D. is at 47 Rue de Clichy, Paris 9, where the national headquarters for French Protestantism are located, indicating close ties

ORGANIZATION

which C.P.T.D. maintains with the churches and the Protestant Federation, but (as is usually the case for such organizations in France) it is an independently constituted entity "serving the various churches."

C.P.T.D. came into existence after a number of conferences and consultations held in France after the first European Audio-Visual consultation at the Ecumenical Institute at Bossey (Switzerland). From the start, the World Council of Churches' Information Department was associated with this development and international information on A-V matters was provided by Ray Teeuwissen of the *John Knox House*, Geneva.

An interesting aspect of the consultations and discussions was the desire of the French to go deeply into the theological and philosophical aspects of today's "techniques of diffusion."

Particular glamor was added to one of the meetings when the internationally known leader of French Protestantism, Pastor Marc Boegner, addressed the group. On that occasion it was announced that for the first time a French commercial record manufacturer had put on the open market a long playing record of one of the sermons of Pastor Boegner.

Among the present "Committee of Nine," responsible for directing the new venture are Pastor Marcel Gosselin, director of radio/TV for the French Protestant Federation, and Pastor Andre de Robert, moving spirit of the Villemetrie study center.

..... Netherlands

● APPEALS MADE FOR NEEDY CHURCHES*

The Ecumenical Radio Committee (IKOR, Hilversum) of the Netherlands churches has been conducting a much publicized experiment aimed at community service and popularizing the "ecumen" concept. After each Sunday morning radio worship service IKOR names a church that is in need and asking for practical assistance. By this method some one hundred thousand gulden have been collected since July 1957. Contributions have been steadily increasing. Distribution is handled in close cooperation with the Ecumenical Council. Churches elsewhere in Europe -- such as Protestant groups in Italy, Sicily, Sardinia -- also benefit.

NORTH AMERICA..... Alaska

● APPLICATION IN FOR NOME STATION

The Evangelical Mission Covenant Church of America -- whose missionaries helped pioneer the evangelization of the peoples of Alaska's Arctic Slope seventy years ago -- has been studying for some time the possibility of establishing a *missionary radio station* in northwestern Alaska. After prayerfully seeking God's will and the guidance of the Holy Spirit, its Board of Missions and Executive Board recently concurred in a decision to apply to the Federal Communications Commission for license to build and operate a standard broadcast station at or near Nome. We are hoping that

REMINDER!

The Christian Broadcaster welcomes pertinent news items, pictures of radio/TV programs and personalities, suggestions for feature articles. We don't always know how to contact YOU -- but this is where you contact US --

THE CHRISTIAN BROADCASTER

Room 524 -- 156 Fifth Avenue
New York 10, New York

other established missions in the area will find it possible to cooperate with us in this challenging project. It is our aim that through the ministry of the station the Gospel may be proclaimed and community services rendered to a major part of northwestern Alaska, and that the people of nearby Siberia may be reached through the medium of gospel broadcasts in the local dialects.

Foreign Missionary Radio

..... Canada

What the Canadian Broadcasting Corporation calls a "substantial expansion and improvement of radio services" is to be undertaken in the Far North. A 50-kilowatt short-wave station is to be built in the Vancouver district, at a cost of some three hundred and fifty thousand pounds. This will relay CBC programs to the Yukon and the Mackenzie district of the Northwest Territories. It is due to be completed in 1960. Meanwhile, existing stations -- some of them run by the armed forces -- will be taken over by CBC. Others will be built at points to be agreed upon in consultation with the Northern Affairs Department.

The people of the North are, at present, badly served. Atmospheric conditions make it almost impossible to receive Canadian broadcasts, but Russia sends out a special program in English -- dealing with Canadian news -- for the Arctic. The chief Soviet commentator is a woman who has come to be known as "Moscow Mollie." In the Commons recently the Mackenzie River representative described how "Moscow Mollie" was the first to tell some of his constituents about secret talks at defense headquarters at Ottawa.

Such a competent service as the Russian is bound to impress in some way those persons who have no other up-to-date news medium. Moscow is doubtless providing local news items picked up by powerful monitors, possibly in Siberia, while the national items are obtainable from CBC broadcasts and through Russian staff correspondents in the city of Ottawa.

RAVEMCCO

Radio, Visual Education and Mass Communication Committee of the Division of Foreign Missions of the National Council of Churches.

WORKS ON BEHALF of your mission board and twenty other mission boards and agencies to bring the message of Jesus Christ to all humanity.

- through radio and television RAVEMCCO penetrates barriers to reach millions in their homes, in schools, churches, village stores — —

In the Philippines — The “Voice of Christian Brotherhood,” Station DYSR in Dumaguete City is rapidly becoming a center for Christian broadcasting to all of Southeast Asia.

In Korea — Station HLKY in Seoul beams its message of hope and good-will to South Korea and to millions behind the Iron Curtain.

In Japan — The Audio Visual Aids Commission of the National Christian Council (AVACO) sponsors Christian programs on commercial and government radio and TV stations, bringing an average of 100 persons per month to church for the first time.

In Brazil — In 1957 the recording studios of the Centro Audio-Visual Evangelico (CAVE) prepared 1,911 Protestant radio programs for broadcast over stations throughout Brazil.

- through mobile units RAVEMCCO-trained missionaries and national Christians offer villages and local churches “package” programs of films and filmstrips, home visitation, worship, Christian literature, medical and agricultural advice — —

In Thailand — The film evangelism program is often the first contact villagers have with the Christian message.

In Burma — The “Friendship Car” distributes Christian literature to thousands in addition to presenting “open air” film programs.

In Korea — Mobile units report hundreds of “new believers” each year as a result of their ministry in cooperation with local churches.

- through production and distribution of indigenous materials and equipment, national Christian councils are rapidly supplying inexpensive A-V aids — —

In India — Bible filmstrips and films acted and produced by nationals are widely used both in India and abroad.

In Japan — “Kamishibai” picture stories, flannelgraphs, and kerosene projectors are mass produced for distribution also to other countries.

In Africa — Research is providing information on the types of flat pictures and other visual materials most effective with African audiences.

- through workshops national “leaders of leaders” are trained to produce and use both projected materials and simpler audio-visual aids.





A recording of seven "Prayers for Peace" was presented recently to PRESIDENT EISENHOWER, in Washington. Making the presentation is DR. OSWALD HOFFMANN (right), speaker on the "Lutheran Hour" radio program and the director of public relations for the Lutheran Church - Missouri Synod. Looking on is JOHN W. BOEHNE, Jr., former Congressman from Indiana and an active lay leader of the church.

Manuals - Surveys - Codes

Just off the press is "A Yearbook on Christian Radio -- 1958," which assembles specific information on the status of religious broadcasting in Germany and throws light upon the use of radio elsewhere in Europe. A supplement lists outstanding religious radio stations and institutions. In addition to general information the 204-page book includes commentaries on the Christian approach to the manifold problems of radio and television.

**Radio Book by
Church Center**

The preface observes: "It should be obvious to everyone that, in the over-all field of mass communication, there are few media which are attempting so sincerely to reach the same goal (though frequently by different methods) as are religious radio and television. The editors envision 'A Yearbook on Christian Radio' as more than a reference book. It is hoped that, from year to year, the publication can serve not only as an up-to-date factual document but also as a study of the Christian Faith of our time."

A publication of the Church Radio Center of Bethel, its editors are Hans-Werner von Meyenn and Gerhard Prager. This 1958 edition contains excerpts from "Europe -- Palette of Many Colors" -- a report presented by Dr. Martin Niemoeller last year, during the World Conference on Christian Broadcasting, which was held in Kronberg (Taunus). There are also articles by Adolf Sommerauer, Klaus von Bismarck, Werner Hess, Friedrich Duerrenmatt and Gerhard Guenther. There is a drama by Ulrich Kuehn, from the *West German Radio* series aired regularly under the title "In the Evening."

"A Yearbook on Christian Radio -- 1958" may be obtained from the Church Radio Center for DM 8.60.

Beginning October 15, a long-range, "on the spot" survey of *Missionary Radio* will be carried out by Dr. and Mrs. Clarence W. Jones, connected with pioneer Missionary Radio Station HCJB, in Quito (Ecuador), since its beginning. During this survey visits will be made to most of the missionary broadcasting stations on six continents -- including recording studios, program centers and radio communication networks. In addition, the survey will comprise those foreign commercial stations carrying religious programs prepared by national Christians, as well as religious radio organizations in the United States and in Canada.

**World Survey to
Be Made in Fall**

Thoroughly conversant with the background of radio on mission fields, Dr. Jones has seen the growth of "Radio -- The New Missionary" from the original 200-watt transmitter installed by HCJB in Ecuador in 1931 to the present system of 19 stations operated by various missions -- some with 50,000 watts of power. "Towers of Testimony," as their antennas are called, radiate gospel messages from many strange and strategic points. Some rise high in the snow-peaked Andes Mountains at Quito and La Paz. Others have been reared in the humid lowlands of Manila, Okinawa and Korea, as well as in the burning heat of Tangier and Liberia.

Every day, in scores of earth's languages and dialects, the Gospel is being proclaimed in this marathon of missionary messages literally around the clock and around the world. Behind these stations lies a vast network of cooperating missionary recording studios, with their tape recorders set up to capture the many languages and dialects of native Christians in places as far apart as the "Mau Mau" areas of East Africa, Hongkong, Singa-

pore and Sao Paulo. In jungle forests, missionary radio communication networks team with missionary aviation to tie isolated outposts together so that Mary Brown can ask the next plane to bring her in "five pounds of flour, and don't forget the carrots!" Or Jim Strong can call for emergency medical help from missionary hospitals when a death-dealing epidemic suddenly strikes his tribe.

The Jones' world survey project hopes to search out sites where new missionary radio stations can be placed to complete the pattern of the globe-girdling network built up by a dozen or more missionary societies in the past twenty-six years. Already eight new such projects are well under way, with more to come. "The potential developments challenging the Church of Jesus Christ in the use of radio and television on mission fields must be faced and accepted now while the opportunities are open," says Dr. Jones, who is president of *The World Radio Missionary Fellowship, Inc.*, which operates HCJB, the *Voice of the Andes*.

He is also chairman of the Five-Continent Committee which sponsors *The World Conference on Missionary Radio*, an inter-mission cooperative agency serving many religious stations and studios around the world. This latter group recently set up the Second World Conference on Missionary Radio in Chicago. It was held at the Moody Bible Institute. Like the first such conference held in 1955, this gathering brought together outstanding radio representatives of stations, mission societies and other religious groups whose gospel programs being aired overseas constitute a veritable barrage of the Word of God.

To best reach missionaries during the world survey, the Jones' plan to conduct one- or two-day meetings or seminars with nationals and missionaries at each stop-over point. These seminars will consider all phases of the use of radio and TV in missions. The object of these concentrated study and counsel groups is to inform all Christian workers who are interested in the use of radio and television concerning the global pattern and picture, as it is developing widely and rapidly today under God's guidance; to inquire about the religious radio and TV efforts now being carried on by nationals and missionaries in each overseas area; to ascertain what other projects might be undertaken for expansion of the missionary electronics ministry.

Upon completion of the survey, a comprehensive report will be prepared, giving detailed facts that have been compiled concerning missionary radio and TV on a world-wide basis. The survey report will be made available to all mission societies and other groups interested in reaching "the regions beyond" by radio for the greater advance of the Gospel.

WRMF Release

For a listing of Christian films that have been cleared for use on overseas television, write:

RAVEMCCO
156 Fifth Avenue
New York 10, N.Y., U.S.A.

A code designed to govern the use of television by children has been published in Fribourg by the International Catholic Association for Radio and Television (UNDA).

Code for Children

Published

in Fribourg

Prepared primarily for parents and teachers, the code discusses the minimum ages for viewing television, the length of time children should spend before the TV set, the best conditions for viewing and the influence parents should bring to bear on the TV producers. The code says TV is generally beyond the receptive capacity of children under five or six, and television time should normally not exceed an hour and a half daily before the age of nine. Even during subsequent childhood, the code states, the time spent by youngsters watching television should never exceed two hours a day. It stresses that "horror" programs must be forbidden at any age.

The code says that even though television is eminently suitable for family entertainment, "the idea must not develop that all members of the family have an equal right to view all programs."

"Younger members of the family," it says, "must be brought to understand that, just as they are not allowed wine or coffee at table, certain television programs are normally reserved for grown-ups. Parents should agree beforehand on the choice of programs for children to watch. Do not argue about it in front of your children, either before or after the program."

In exceptional cases, the code states, parents should have the courage to turn off a program which is unsuitable, explaining the reason frankly. "Remember," it admonishes, "that you must help the child not to become a passive receiver. Awaken his appreciation and reaction. The child must learn by your example gradually to be able to make his own choice.... Thus you will discover that, through television, the family is enabled to help the child, and go along with him in his cultural formation and in his leisure to a far greater extent than formerly."

Television producers, the code states, are more sensitive to criticism than is generally realized. It urges parents and teachers to "give them your positive appreciation and your congratulations, not only your recriminations." It adds:

"Imagine the influence you can exert if, from every home with television, you occasionally send a card to the program director of your region to mark your enthusiasm for an excellent production and also, perhaps, at the other extreme, a card to mark your disapproval of a program which you found offensive. Insist that in any general television policy those responsible do not forget that television is primarily viewed in homes. Demand this reference to the family atmosphere, particularly in Saturday and Sunday programs. Demand that the programs strike an equal balance between current events, documentaries and recreation."

The code also urges parents to stress the interest of children in programs "that appeal to their imaginative, dynamic intellectual activity by means of games and competitions, arousing their

appetite for action rather than immobilizing them in passive receptivity."

Parents, it continues, should demand for children program times which respect the rhythm of family life and are set before normal bedtime hours. It also says parents should congratulate those announcers who close their programs with a "Good night, children," and refrain from "tempting young viewers with Machiavellian allusions to the forbidden fruit of the next program, reserved for adults."

Religious News Service

* * * *

During the International Geophysical Year scientists of many nations are working together to gain more knowledge about the Earth. Film and television producers in many countries are recording various aspects of this scientific research so that the general public may know more about these activities. It is, however, difficult in any one country to cover the vast scope of operations. For this reason, UNESCO is making a survey of the material being prepared in its member states. The information is being passed on to television stations all over the world so that exchanges of programs and films may be made direct.

Fifteen countries have already indicated that they have prepared films or that productions are in hand. In the United States, thirty-nine short color films have been produced in collaboration with a television station in Boston (Massachusetts). These include titles ranging from "What Keeps the Sun Shining?" and "The Mysterious Cosmic Rays" to "The Inconstant Weather" and "Modernizing Our Maps." In the USSR, four color films of Soviet expeditions to the Arctic and the Antarctic are available. Japan has produced a color film on research in the ionosphere, while plans are going forward in the Netherlands for a series of short films in color on research in such fields as geomagnetism, radiophonic disturbance of solar origin and the measurement of longitudes and latitudes.

Among the twelve countries which have so far announced television shows, the United Kingdom has produced an important program devoted to IGY research generally, which was presented by the Duke of Edinburgh over BBC. This has already been distributed to a number of countries. Switzerland has aired two programs -- one on research equipment for the Antarctic and another on glaciology work on the Jungfrauoch. In Belgium, three films for television have been produced, dealing with Belgian institutes taking part in the IGY research and with the North Pole explorer, Adrien de Gerlache. The Czechoslovak television network has also made a short film and plans others.

At the end of the IGY, UNESCO intends to gather together as much TV and film documentation as possible in order to prepare a film record of the international effort as a whole.

UNESCO Release

Questions - Answers!

From the *Digest of Reports* of the 1957 Pan-American Christian Network (held in Quito, Ecuador) we have selected for including in *The Christian Broadcaster* sundry questions and answers that followed a report on research by Dr. William Millard, director of Millard Research Associates in Pelham (New York):

QUESTION: Are you familiar with any commercial audience research agencies in Latin America that would be reliable?

MILLARD: The International Research Associates is about the only one I know that has done very extensive work. They operate in Mexico, Venezuela, Brazil and other countries. In their study of audience size they use what is called a "personal coincidental study." They send five men in a team, who will knock at every door to ask the questions about stations being listened to at the moment. This requires careful supervision because it is hard work.

QUESTION: I was wondering if we might use our pastors to carry out something of the sort? How far could we trust the results?

MILLARD: You would have an advantage of using personnel you could trust. You might also use members of your church, or students. But make sure they are not too young. Eighteen or nineteen years of age is about right. One disadvantage would be if they should reveal that the study is of interest to a religious group. This would color the answers....

QUESTION: If we have an interesting and attractive leaflet or a Gospel, would it be a good thing to offer as an introduction?

MILLARD: It might, indeed -- but you would have to be careful that this would not give away the fact that you are a religious organization that has an interest in the study....

QUESTION: On the individual program basis, what value do you give to requests for things offered on the program?

MILLARD: It is very difficult to estimate the size of the total audience by counting the number of requests of this nature. *The Lutheran Hour*, in St. Louis, keeps a very careful record of such requests, but it is largely to see what type of gifts will arouse the greatest response and which stations are more effective for this type of response. They also follow up on the names and addresses they get. This is, perhaps, the major value -- to locate the persons who were interested enough to write. But to say that for every person who writes there are ten listeners who do not write -- who knows?

COMMENT: It goes without saying that the vast majority of those who write in have heard

the program. Over our station -- TGNA -- we offered a small wall motto made by the silk screen process. We gave no inkling of what it was -- merely said they'd like it. We announced it morning and evening, on the news program. Some 750 wrote in. We are safe in saying, then, that we have at least 750 listeners, isn't that so?

MILLARD: Oh, yes. The great value that can be obtained from letters is to make a systematic study to determine that the program has well served the persons who write in. Suppose we take 100 letters and find out what they say. What words do they use? What reaction is elicited by the program? HCJB brings in comments of a nature that would indicate the listeners feel that Christianity is a happy experience.... This is one of the functions of the whole gospel strategy by radio. It gives the correct feeling to the ordinary listener....

QUESTION: Many broadcasters say that they just don't get letters because the people in their area just don't write. Do you think that is true?

MILLARD: I am sure you know more about Latin America than I do. It is unrealistic to expect the person who listens to your broadcast to go to someone else who is literate and have him write a letter. Also, we know from other studies that the letter writer is a different person from the non-letter writer. This is in terms of personality type as well as educational level....

COMMENT: In our *Bible Institute of the Air* we have recently tried to make personal contacts with our students. For example, we send them a picture of our staff, asking them to name those in the picture -- and offering a prize to the ones who do so correctly. This has met with a fine response.

COMMENT: Another way we find a certain response is in "radio rallies." We have had a number of these in the past years. Station personnel go to the churches and hold special meetings. We ask, generally, how many listen to the station.

MILLARD: This is an interesting comment because it reminds me of how they test stage plays for audience response. Sometimes they will send people into the lobby during intermission to try to see what remarks are being made. Also, during the presentation the producer will sit off at one side to listen for indications of restlessness -- shuffling of feet and coughing -- attempting to find where the program is good, bad or indifferent. If you could do something equivalent, it would provide a certain amount of direction for your future programming.

QUESTION: What are some of the factors that attract the interest of the audience?

MILLARD: This depends very much on the characteristics of the audience you are trying to reach. In terms of music, generally speaking, a familiar song in a familiar way of

presentation -- and by a good artist -- will raise the interest very much. The same song with an unfamiliar arrangement will do pretty well if the familiar melody is evident. But when it gets a little bit involved, interest drops.

Perhaps we should summarize interest values in radio talks, because so much of the gospel message is centered on speaking -- in contrast to music, drama and other possible types of presentation. A moving story or illustration increases interest a lot.

COMMENT: Harry Emerson Fosdick was a great preacher, even if some would not agree with his theological concepts. He used an illustration every two and a half minutes. It seems to me that we can live on preaching with at least four or five anecdotes during the twelve-minute speech. In my radio work in Chile, the reaction I've had indicates that this has a great deal to do with holding attention.

MILLARD: Yes -- and in a way, too, your problem is more than with the ability of any given speaker. While, within a speech, it is important to hold your audience, some studies have shown that -- if it is known that it is to be a religious speech, a talk, a sermon -- then the Christian folk stay with you, but the non-Christian do not. This is unfortunate, but has to do with the fact that the medium is used generally for entertainment.

In radio we might be better off if we didn't press so much for *emotional decision*. The Gospel is a truth to be believed, not an emotion to be felt. We should do much less "preaching" and lots more *talking*. We have something to be believed. We have something to offer. We don't have to grab arms and twist until people say, "Yes." That is for the Holy Spirit to do -- to touch their hearts and change them. Over the radio we should talk directly, telling the clear and concrete facts of the Gospel, with illustrations that really explain....

The difference in audience reaction (by non-believers and by Christians) may be due in part to our inability to accept the fact that what might be of interest to Christians could be very dull to an unsaved person. This may be due to the fact that for years and years we have gone to church. We have been in a social situation where "the thing to do" was to listen to the speaker.... This is not to say that one is always completely interested in what is going on, but social pressure and courtesy cause people to keep on listening.

When I turn to the radio and hear a sermon, I feel guilty if I turn it off. I feel that I should stay and listen. It is my Christian training. But we must realize that people who do not have this background feel no obligation to stay with us -- unless we attract their interest on *their* level of activity and training. Perhaps this is a reason -- at least in North America and in Europe -- for the unwillingness of many to listen to the ordinary religious program....

Program Materials

WHAT? WHERE?

Sacred Music Library

For information write:

THE DIRECTOR OF RADIO-TELEVISION
Northern California-Nevada
Council of Churches
83 McAllister Street
San Francisco 2, California

As an active lay churchman Mr. Lowell W. Berry of Oakland (California) for some years has included among his philanthropies the encouragement of sacred music. During 1957 the Library was established to meet a specific need in the field of mass communications: *the need for better and for the more frequent use of religious music for radio broadcast.*

The Library exists for the purpose of making available to local religious broadcasters, on a free loan basis, an extensive collection of the finest in sacred music recordings to be used for radio broadcast.

The department of radio-television of the Northern California-Nevada Council of Churches acts as administrator of the Library. It is responsible for the use of grants made to the Library, for the selection and acquisition of recordings, for the maintenance of the Library, for the keeping of proper financial records and for the promotion of the Library's use.

The collection includes both disc and tape recordings produced by major recording companies all over the world. Stereophonic tapes are included. All recordings are cleared for broadcast use.

1. The collection is deposited and maintained at the office of the department of radio-television in San Francisco (California).
2. Loans are made free of charge and only to representatives of local councils of churches or ministerial associations. Radio stations thus are not involved in the loan itself.
3. Borrowers are responsible for the care and return of recordings and agree to replace any damaged or lost recordings, including damage or loss incurred in shipping.
4. Borrowers agree to pay postage or shipping charges to and from San Francisco, including adequate insurance coverage.
5. Loans are made for two-week periods, and may be renewed once.

6. All recordings are under copyright and, by law, cannot be re-recorded.
7. Upon request a complete list of recordings will be furnished, including selection titles, composer, artists and time lengths.

* * * *

• "THE LADY FROM PHILADELPHIA"

There have been many inquiries regarding the possibility of getting the Marian Anderson TV film, *The Lady from Philadelphia*, for local showing. *Contemporary Films, Inc.* has just announced that a 16mm print of the film is now available through their office. The rental price is \$25.00; the stipulation is that there be no charge for admission. "Due to the unprecedented demand for this subject," says Leo R. Dratfield, director of distribution for *Contemporary Films*, 267 West 25 Street, New York 1, N.Y., "we suggest that you plan a date for showing, and let us know immediately so that we may reserve the film for you."

* * * *

THE PROTESTANT RADIO AND
TELEVISION CENTER, INC.
2727 Clifton Road, N.E.
Atlanta 6, Georgia

A high fidelity long playing recording of the hymns of Charles Wesley -- to observe the 250th anniversary of his birth. Performed by the 100-voice Chancel Choir of the First Methodist Church of Dallas (Texas). Directed by Dr. Glenn Johnson, minister of music. Recorded on both sides of 12-inch disc, 33rpm.

Price: \$3.95

* * * *

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION
National Education Association
1201 16th Street, N.W.
Washington, D.C.

The National Education Association of the U.S. has published a list of 1,059 educational tape recordings available for reproduction and purchase at very low rates. Programs on art, education, literature, mental health, music, science, social studies, and the like may be obtained for teaching or broadcasting (except when broadcasting is noted as prohibited). Tape may be supplied by the purchaser or furnished by Kent State University, which runs this service for NEA. A nominal charge is made for copying programs. A sample bill for a 15-minute tape program would be \$1.60 for a 600' reel of tape and 50 cents for copying charge.

The Christian Broadcaster